The Kinematograph & Lantern Weekly.

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A Request.

OUR Journal appeals to you and its success means your success. Our aim is to promote the welfare and development of the trade. If not a subscriber become one now. Send 6/6 to our publisher, who in return will send you a copy of the Journal weekly for twelve months.

After reading this number kindly pass on to a friend interested in the trade.

Subscription.

6/6 per annum prepaid for copy sent weekly directly published. America and Canada, 2 dols.; British Colonies, **8s. 8d.**

Advertising Rates.

Whole Page £4 0 0 inst. | **Quarter Page £1 10 0** inst.
Half Page 2 10 0 ,, | **Per Inch** Single Col. **7 0** ,,
Operators Wanted, Miscellaneous, Exchange, **6**d. per line.

Notice.

Literary contributions and correspondence should be addressed to the Editor, Tottenham St., W.

All matter and copy of advertisements must be received by **six o'clock Tuesday** to insure insertion in Thursday's current issue.

"THE KINEMATOGRAPH WEEKLY,"
9, Tottenham St., London, W.
Telegrams—"Heronicus, London." Telephone—4777 Gerrard.

American Agent:—J. F. FAIRMAN, 311, Chauncey St., Brooklyn.
Australian Agent:—Harrington & Co., George Street, Sydney.

"On Appro!"

No system is so conducive to fraud as that upon which I have a good deal to say this week, and yet, after carefully considering the pros and cons, I am resolved that it is a system which the film maker cannot entirely ignore. I believe, however, that many of the attendant evils may be materially lessened, and with this object I have chatted on the subject to several of our traders.

What it Means.

It has become the custom of our film makers to arrange to send either the whole or a certain number of their new productions to various customers to run through and, if suitable, to purchase, the only stipulation being that carriage is paid by the customer, and if the subject is not satisfactory that it be returned to the makers within three days. This means a day to reach the customer, a day for trial, and a day to return. The advantages to the customer are numerous: he receives the very latest productions as quickly as his competitors; he has ample time to judge their merits and qualities, and calculate their value for his particular requirements; he need not waste hours trudging round to the showrooms to see what is going, and he can feature a topical almost as soon as the event has occurred. The buyer, therefore, should jealously guard his privilege and do his best to merit so much trust from the manufacturer. But does he?

Misplaced Confidence.

The disadvantages to the maker are so numerous that the more I consider the matter the more I wonder that they have stood the treatment so quietly. I have seen their rush and anxiety to catch the mail in order that they might please their clients; I have seen them printing extra copies in order that *all* the buyers might have a trial print; and in order to test the matter I have checked certain films being despatched and then examined them on their return—*retained for five days, and scratched from title to finish.* Five hundred feet of high-class film utterly ruined, or £8 thrown in the gutter, without so much as an apology.

With a certain maker I recently acted as an amateur Sherlock Holmes. We heard of a hiring concern running a small show in North London and went there for two evenings after one of his films was sent "on appro." The film was duly put on, and we asked for the manager, who could give no information except that the film had been sent him that day. It was duly returned to the maker without comment, and, boiling with indignation, he interviewed the culprit. This gentleman explained that it was so much easier to test the value of a film by listening to the comments of an audience, and instead of giving them a trial at his office he put them on for one night at his own show. He could not explain, however, how it was it figured in his program for three nights, and that he was not present on either occasion. The scratches he entirely repudiated, as he had "the latest type of projector and a most careful operator."

What Remedy has the Maker?

My friend went to other makers and found they had been treated in the same way, but they were content to grin and bear it. He, however, cut off supplies from this individual unless a substantial deposit was sent to protect him from future loss, and unless the subject is returned in good order forty-eight hours after despatch he balances his account from this deposit.

Many firms take precautions and make laws for approval business, but I am certain that unless they make them imperative and see that their employés carry them out to the letter, they are considerable losers on

EDISON FILMS

Now Ready for Shipment from the Factory, Orange, N.J., U.S.A.

Buying a Title.

SYNOPSIS OF SCENES.

The Course of True Love—A devoted couple decide to marry—Jack interviews Pa, but is told he wants a titled husband for his daughter—Jack retires downcast.

The Matrimonial Bureau—Pa looks over an "assorted lot" of "Noblemen"—They display their credentials—A French count is selected and told to "call around" and meet his future wife.

"Among the Lower Five"—Nora, the maid of Jack's sweetheart, has a policeman lover, and between times entertains him—Jack is in her good graces and she arranges a meeting.

Hatching a Plot—The lovers are interrupted by the arrival of the Count's note stating his intended visit at 4 p.m.—The lovers are disconcerted, but finally hit upon a plan of action—Nora enters into the spirit of the fun, and assumes the young lady's place—Attires herself accordingly—The lovers dress as Maid and Butler.

The Count's Finish—The Count arrives—Nora, as mistress receives him—He presses his suit ardently—Nora leads him on—While the hidden lovers enjoy the scene—The Count declares his undying love, and embraces Nora just as Dan, the policeman, arrives—His "Irish up" he "wipes the floor" with the Count—Makes him "look like thirty cents" and finally throws him out, to the delight of Nora and the young couple.

No. 6378 Code, Veloz Approx. Length, 935 ft.

The Leprechawn, AN IRISH FAIRY STORY.

SYNOPSIS OF SCENES.

The Cloven Foot—Lord Craven, an Irish landlord, crossing the fields, sees pretty Nora hoeing potatoes—Makes advances, which are resented—Inflamed, he tries to kiss her—She slaps his face.

An Unexpected Blow—Lord Craven's agent suddenly appears and demands the rent from Nora's mother—Crops are bad and she pleads for time.

An Irishman's Might—Craven arrives and offers to cancel the rent if Nora will listen to him—Barney happens along and answers for her—Craven retires with a sore head.

The Witch-Woman's Curse—Craven meets the witch-woman—She tells his fortune—It displeases him—Strikes her with his "crop"—She "puts a curse on him."

Raising the Rent—Nora consoles her mother—Starts out to sell potatoes—Poor success—Disheartened—Meets Barney—He promises to catch a Leprechawn and get the money.

At the Witch-Woman's—Barney and Nora seek her aid—She works a charm—Shows a rosy future—Gives Barney a charm for the Leprechawn.

Catching a Leprechawn—Barney starts on his errand Reaches the Fairy Grove—Sees a Leprechawn at work—Tries to catch—Gives him the charm.

The Treasure Cave—Leprechawn leads Barney—Arrive at Cave—Barney's eyes dazzled—Is offered snuff—Too wise—Refuses—Packs the gold—A heavy load.

The Magic Steed—Fairy Queen waves her wand—Barney receives a fine new suit of clothes—And a beautiful horse—Sets off on his way to Nora.

The Eviction—Lord Craven, in meantime, has soldiers evict Nora and her mother—Pleadings are vain—As soldiers about to move things Barney arrives—Pays the rent, demands and gets a receipt.

"Fairy Gold"—Gloating over his money, Craven stops to count it—It turns to Autumn leaves—Demands receipt from Barney—"Paid once, get out"—Fairy Gold never prospers in the hands of the wicked.—Nora and Barney happy.

No. 6379 Code, Velozmente Approx. Length, 1000 ft.

LATEST SUBJECTS.

No. 6370	Romance of a War Nurse.	No. 6374	A Comedy in Black and White.
No. 6371	When Ruben Comes To Town.	No. 6375	The Devil.
No. 6372	Aeroplane Flights by Henry Farman.	No. 6376	Wifey's Strategy.
No. 6373	Heard over the 'Phone.	No. 6377	Ingomar—The Barbarian.

EDISON KINETOSCOPES

UNDERWRITERS' MODEL (One Pin Movement) ... . Price £36 15 0

Reduces Flicker 50 per cent.

Includes among other improvements:—A New Automatic Shutter, Improved Lamphouse, Upper and Lower Film Magazines, New Style Rheostat, New Enclosed Switch, Improved Take-up Device, New Revolving Shutter, and Asbestos-covered Cord Connections.

EDISON IMPROVED EXHIBITION MODEL (One Pin Movement) Price £32 11 0

EDISON UNIVERSAL MODEL ... . „ £15 15 0

EDISON MANUFACTURING CO., LIMITED

Edison Works,

100 VICTORIA ROAD, WILLESDEN, LONDON, N.W.

the transaction. The instance I have cited is not an isolated case, and if only our makers would work together in a common cause this kind of thing could be stopped. Americans have learnt by experience that the "appro" business is too one-sided an arrangement—there are too many dirty machines and too many careless "duds" using them to warrant sending new films to be spoilt at the maker's expense. I think that either some hard and fast laws on the matter agreeable to all makers would meet the case and make for the common good, or the system of agreement and deposit, if put into practice and religiously adhered to, would prevent the unwarrantable state that at present exists. I should like to hear other opinions on the matter.

Weekly Notes.

By "Stroller."

The *Morning Post* correspondent, in describing Pathé's Marie Stuart film last week, was really too exacting. He says: "The statement that the picture is 'absolutely historically correct,' as illustrating 'the life and death of one of England's foremost historical characters,' calls for some qualification. Mary and Elizabeth never met, though Schiller brings them together and makes them rate one another like fishwives. In this film subject Schiller is left far behind. Mary and Elizabeth are always running up against one another. If Mary goes out walking with an escort of twenty men Elizabeth comes round the corner with thirty and bears her off to durance vile. At one time Mary is imprisoned in a fortress, on account, if memory serves, of her religious views, and escapes disguised as a page, her maid barring the door with her arm as did Catherine Douglas of old. Can it be that the French author has confounded James I. of Scotland with James I. of England? This is but one of the many surprises of this 'absolutely correct' display, which, to anyone with the slightest knowledge of history is, in Stevenson's words, a 'carnival of fun.'"

* * *

"Who or what is a projector; is it the machine or the man behind it?" I was asked the other day, and I see Mr. Walker, of the Safety Bioscope Co., answers it in his interesting article in this number. He is a "qualified projector." If he had been with me at a show on Monday he would have heard the operator calling his machine a projector in anything but qualified language.

* * *

Some of my showmen friends show wonderful tact in the way they change the titles of their films. I have weekly bills from all parts, and in them I frequently fail to recognise subjects which are described in quite different terms to the original. Who would expect to find Cricks and Martin's Guardian of the Bank labelled "Burglar *v.* Bull Dog—wonderful human intelligence shown in a trick dog," or Williamson's The Island of St. Kilda as "Bird Life on the North Sea."

* * *

I have lately been asked for a trustworthy repair shop, the proprietor of which knows the value of thoroughness and who has a knowledge of kinematograph apparatus. Invariably I recommend Mr. Wheeler, of Enfield, who, although having the disadvantage of being so far away, has the reputation of putting careful work into matters which are intrusted to him.

* * *

"Little Tich" set the ball rolling when he proceeded against various show proprietors who featured him on their announcements instead of advertising singing and talking pictures. I hear of other well-known artistes who also object to this form of unauthorised advertisement, and who are also going to give the unemployed lawyers some more work.

* * *

Williamson's are starting another branch of the business and already I hear of some novelties in printers, perforators and other apparatus, which will emanate from their new machine shop at Hove. Mr. C. M. Williamson, who has gained technical knowledge in Coventry motor shops and at Herberts, the renowned tool makers, is in charge.

* * *

I hear that the beautiful theatre and hotel known as the Empire Theatre, Southampton, has just been purchased by the Walturdaw Co., Ltd., and that it will be opened during the next fortnight with picture shows on the two houses a night system.

* * *

I congratulate Kamm & Co. upon having secured pictures of the Gordon-Bennett Balloon Race, including some fine views of the accident to the balloon "Conqueror." This is certainly a feather in their cap and the present interest in air navigation should make the film an excellent seller.

* * *

With reference to our account of his invention, Mr. Jack Harris writes:—"Two or three makers are inclined to think that it will be rather too costly for the ordinary exhibitor, so I have devised and protected an "Automatic Balance Shutter," which is easily attached to any make of machine. This will be ready for sale in two weeks' time and the price will be within the reach of everybody."

* * *

I was interested to read in an American contemporary that the Y.M.C.A in that country had decided to have exhibitions of films depicting the recent Olympic games held in London, with the idea of stimulating the interest of their members in clean amateur sport. This is an idea which might surely be imitated by our own Y.M.C.A., which has frequently given instances of its up-to-dateness. In view of occasional attacks upon the pictures, exhibitors would do well to note this testimony from a leading religious organisation. It is more creditable to the trade than the pars which occasionally appear with reference to "blood and thunder" films.

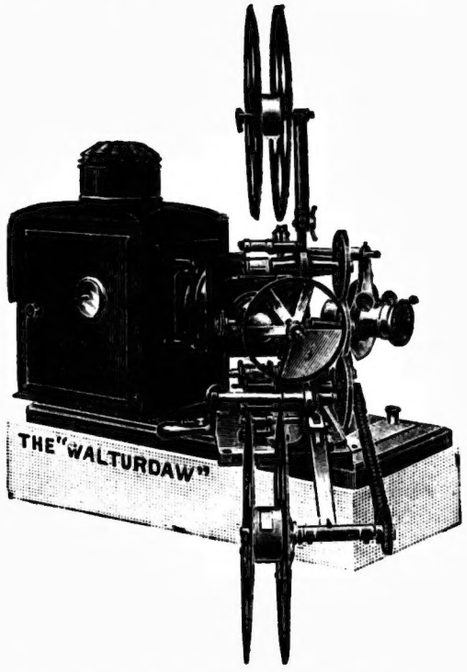
* * *

It is to be hoped, however, that the tactics of one of the American competitors in opposition to Lieut. Halswelle in the 400 metres race, will not be held up for the imitation of American youth.

"Walturdaw" No. 3 FIRE-PROOF BIOSCOPE.

In our opinion it is criminal to use an out-of-date machine,

IF you use this machine you need have no fear of fire while showing, even if your operator is devoid of ordinary common sense and permits his light to rest upon the film, which by-the-by must be done purposely, and the film fires. The utmost it can do on this machine is to burn the centre of one picture, half the size of a postage stamp. For illustration see block hereunder. The film from which the block was made, was fired by a representative from a Fire Insurance Company who absolutely knew nothing about Cinematography, and to show the safety



Price £26 10 0.

device on our machine we put a spool of film carrying 1,500 feet on the machine and told him to fire it if he could. There were 50 amperes of light concentrated on the film at the time and after twelve attempts the most he could do is shown on the block. Why risk a fire? be sensible and buy "Walturdaw" goods.

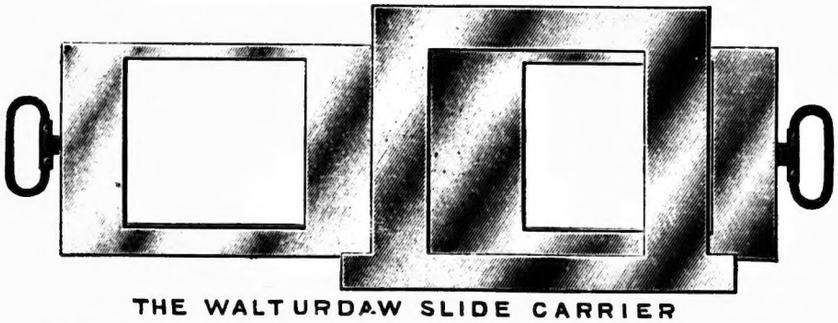
Single Spool carrying cases, very handy. **Price 4/-**

It is false economy to use bad oil. Walturdaw, the oil that lubricates.

6d. per Bottle.

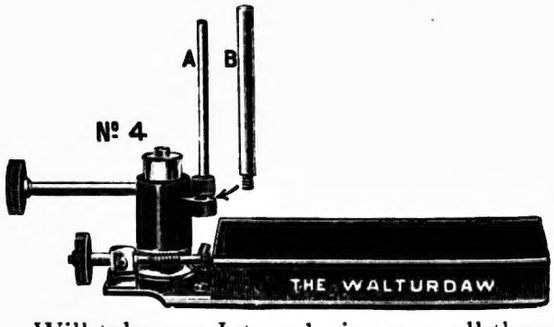
Special Sale Prices for 14 days only.

Special Sale Prices for 14 days only.



THE WALTURDAW SLIDE CARRIER

An all Metal Slide Carrier (won't melt like some do), all Brass and rivetted together, regular Walturdaw Standard. **Price 13/-**



Will take any Jet and give you all the movements of an arc Lamp. **Price 14/6**

The Week's News.

Green Tones.

An advertiser in our miscellaneous column is anxious to obtain a formula. Can a reader oblige?

Slight London Accident.

At the Duchess Palace Music Hall, Balham Hill, early on Saturday evening, through the overheating of a resistance coil, the kinematograph box on the balcony was slightly damaged by fire.

The Vitagraph Co.

report something like a record demand for their last week's hit, The Kindhearted Bootblack. There was a big rush for this film immediately on its appearance and the stock was cleared out, but Mr. Smith asks us to state that he has received a fresh supply of copies and is ready for all demands. Undoubtedly, this subject is well worth inclusion in any programme. Its appeal is a general one and we hear that some leading showmen, who witnessed its effect on a metropolitan audience, immediately placed orders for copies.

Robert Rigby,

of the Premier Works, 84, Hatton Garden, although working only for the trade, has always something interesting to display. When we paid our surprise visit we found the works all bustle, and almost everything required for slide and film projection in course of manufacture. Nothing comes amiss to this firm. They are ready at any time to undertake the making of lanterns, projectors, film and spool winders, lamps, condensers, winders, spools, carriers, etc., and have always many new and improved patterns in course of manufacture. This firm is thorough and go a-head in all they undertake, and the works are a perfect hive of industry.

W. C. Hughes & Co.

the well-known opticians and lantern specialists, of Brewster House, Kingsland, have several new and improved facilities for optical lantern work for this season. They also have a great variety of projectors, films, cameras, lenses, condensers, etc., for the kinematograph, at prices to suit every grade of purchaser. Mr. Bishop, on the occasion of our visit drew attention to an ingenious spirit lamp, with incandescent mantle, for lanterns and enlarging, which is supplied complete with reflector for 35s. It is claimed for this lamp that it surpasses all other forms of mantle illuminant, is as simple as house gas and three times the power of any incandescent gas burner. It makes neither smoke nor smell, is perfectly safe, has no glasses to break, and appears to be the very lamp for projecting slides and for enlarging. The many advantages and low price should cause a ready demand this season. Catalogues and lists may be had on application.

Interesting Lantern Services.

In connection with the Birmingham Society and District Union, services were started in a small way twelve years ago. The second year they were opened at the Metropole Theatre, and have continued to hold the interest of the people. There is an average attendance of 3,000 at each service. Three years ago similar services were started at the Carlton Theatre, which is taking well, having audiences of about 2,000 at each service. Last year the kinematograph was introduced for the first time and was used alternately at the two theatres. This year, commencing on Sunday next, living pictures will be given at each service, and also every Saturday at the Temperance Hall. This place is often filled before the ordinary doors are opened, hundreds being unable to get in. The services advertise themselves, as very little is spent in advertising. Mr. J. B. Davies and Mr. Brown are the lanternists.

Mr. F. A. Fullagar

showed us this week the original drawings from one or two striking stock posters, which he is issuing immediately, and these are among the really artistic designs for this purpose we have seen for some time. One, illustrating a countryman of the type portrayed by George Bastow, bears the inscription "These Pictures do Make O'i Laugh." and the phrase has become quite a common one in Southend, where the poster is shown outside the Princes Hall, controlled by Mr. Fullagar. The song slide department of Fullagar & Co. is "up to the neck" just now. Bombadier was a terrific hit and the hire demand is so great that every one of the numerous sets is booked weeks ahead. Another popular song is illustrated this week. It was interesting to learn that the co-operative booking idea, first mooted by the WEEKLY, is now in full swing under Mr. Fullagar's management, and several managements are obtaining "singer, song and slides" week by week.

The Birmingham Post says:

"I have been consulting some kinematograph experts upon the policy which is being adopted by the London County Council with regard to the regulation of film-photograph exhibitions. It is understood the Council intend to press for an Act of Parliament authorising them to exercise control over every kinematograph display, whether public or private, and as it is estimated that there are at least 250 kinematograph lanterns in use in London, the matter is of obvious importance. At present the Council insist, in theatres and halls under their supervision, upon the use of an iron-lined box, having a weight of three hundred pounds or more, and it cannot be doubted that if this regulation were made of universal application a large number of displays given in shops and other small apartments would be rendered impossible. The opinion is expressed by many interested in the subject that the improvements recently made in the construction of lanterns, in the direction of safety, are such as to render insistence upon this regulation in every case as not merely onerous, but unnecessary."

Brown's Pocket Kinematograph.

This new optical toy depends for its results on a system of colour extinction and very remarkable are the results produced. The composite pictures are made up of two distinct phases of motion, one phase being printed in red and the other in green, the two images being approximately superposed. On viewing this unique composition alternately through red and green eyepieces, an operation facilitated by a special sliding apparatus provided, the two phases of motion are successfully revealed, so that the observer sees, not a confused image, but a picture with objects in motion. The number of subjects that lend themselves for reproduction through this simple medium are practically unlimited. It is interesting to observe that by a certain variation in the arrangement of parts which go to make a perfect picture, movements, quite of a complex order, are faithfully reproduced, which, in turn, are responsible for many curious optical illusions. Hence, whilst the invention is one admirably suited for purposes of amusement, it is also one that should appeal to experimentalists in their research of phenomena peculiar to light and vision. Further particulars are given in our advertising columns.

Wolverhampton Bench and the Avoidance of Risks.

At Wolverhampton Police Court on Wednesday, several applications were made for the renewal of music and dancing licenses at halls in the town. The Chief-constable said there had been brought to his notice the necessity of precautions with regard to kinematograph exhibitions. The Watch Committee had issued instructions with regard to the theatres and the conditions were in accordance with the regulations as laid down by the London County Council with certain modifications to suit Wolverhampton. He asked that those who held licenses in respect to public halls should enter into agreements the same as the theatres had done. The licenses were renewed subject to the licenseholders entering into the agreements desired. The regulations provide among other things that notice of any intended kinematograph exhibition shall be given to the Clerk of the Justices and the Chief-constable by the licensee of the premises in which the exhibition is given. Other regulations relate to suitable protection, and a note is given that it is desirable that in all cases, where possible, the electric light should be used as an illuminant instead of limelight, in order to avoid risks from fire.

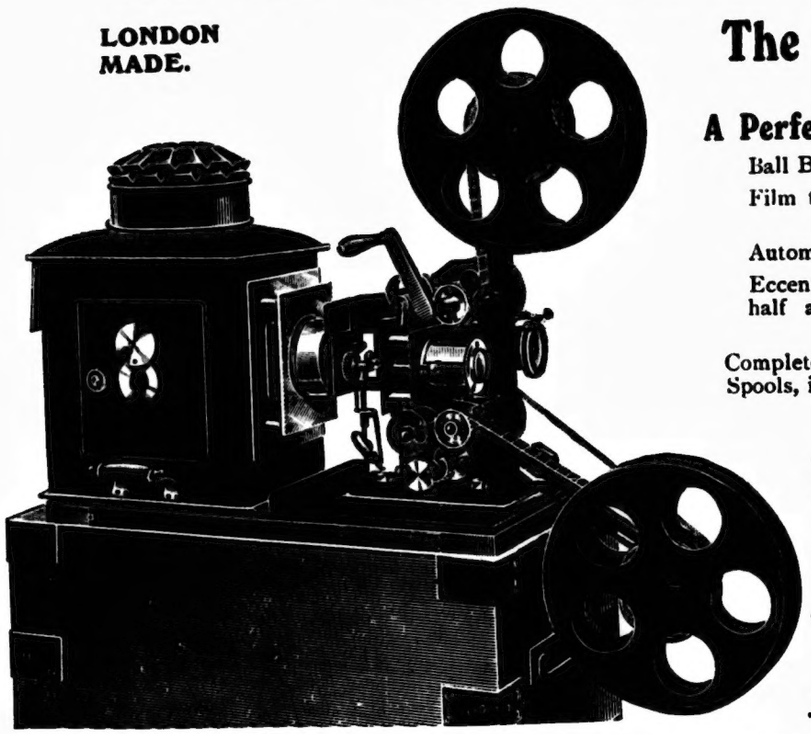
Writing to the Liverpool Courier,

Mr. H. Haywood, of Hornsey, London, N., says, "For a number of years I have been using both the lantern and moving pictures for geographical lecture work throughout our colonies, giving lantern slide views of travel subjects dealing with Australia, Tasmania, New Zealand, India and South Africa. I have also given my lectures in the London Board Schools, receiving every encouragement from the teachers. For several years it was my pleasure, under the auspices of the Sydney School of Art (New South Wales, Australia), to give Saturday afternoon illustrated lectures for the scholars of the Sydney and District State Schools during the winter months. These lectures were taken full advantage of by the scholars, who were encouraged by their teachers to attend. Questions were put to the scholars attending these lectures, receiving ready answers from the young people, who thoroughly enjoyed themselves. At the close of my lectures the lanternist gave an exhibition of laughable scenes, thus giving all an enjoyable afternoon with instruction, information and entertainment. As things are now with the kinematograph, the audiences sit looking at moving pictures without any information, whilst many of the scenes are, as you remark, ridiculous and outrageous."

BUTCHER'S **"EMPIRE"** PROJECTORS (PATENT.)

THE MACHINES PROMINENT SHOWMEN USE.

LONDON MADE.



The "EMPIRE" Projector.

Model No. 2.

A Perfect Machine for Professional Use.

Ball Bearings throughout. Easy running.

Film trap and gate of improved design, will not damage the films.

Automatic cut-off worked by gyroscopic movement.

Eccentric film adjustment permits a picture and a half adjustment either way, without altering optical centres.

Complete with Cinematograph and Lantern Lenses, Two Spools, in strong iron-bound case.

Price - £35 0 0

"Empire" Catalogue Ready shortly

The "Empire" Projector.

Model No. 1.

The Machine for the Travelling Showman.

Heavily built. Slide-over body.

Improved film trap, will not tear the films.

Patent Film Centring adjustment. "Dog" principle with absolute steadiness.

Minimum Flicker. Smooth Running.

Complete with Cinematograph and Lantern Lenses, Two Spools, in strong iron-bound case,

Price - £18 18 0

With Automatic Cut-off, £21 0 0

FILM HIRE. We have a large stock of all the newest films, and can supply subjects suitable for all kinds of exhibitions. We make a speciality in supplying the exhibitor with just those films he wants. Write for our List and Terms.

W. BUTCHER & SONS, LTD.,

The Showman's Headquarters for everything appertaining to Cinematography.

Farringdon Avenue, LONDON, E.C.

Notes from France.

FROM OUR OWN CORRESPONDENT.

Mr. Gaumont on America.

Last week I had an interview with Mr. Gaumont, who is not as a rule keen on publicity of any kind. He was in his usual *furia* (Mr. Gaumont is always in a hurry). I naturally asked him about the result of his visit to New York, but could gain no very definite information, although from the tone of the conversation I could guess that the journey was far from satisfactory. Notwithstanding the various statements as to the output of "Licensed" manufacturers being limited, I understand that Pathé and Méliès, the only two French firms allowed to join the Film Service Association, are still sending as many films as possible into the country. Up to now, I understand, nothing in the general situation has been changed. Mr. Gaumont, although reticent on the question of the trust, was very communicative regarding his many new productions and his ideas for the future, and told me some interesting facts regarding his enormous business.

The Edison-Pathé Trust in the States.

I am informed that the trust, composed principally of Edison, Pathé, and the firms of the Vitagraph, Essany, Lubin, Kaleum, Méliès, and Selig, have each augmented their weekly production by one film. I wonder what will be the production of the different firms irrespective of Pathé, Vitagraph and Méliès, and whether this surplus of work will meet with the desired success. What will be the quality in comparison with the quantity?

Our Great National Poet Kinematographist.

I now know the reason why Mr. Rostand postponed his new great play "Chantecleer," so anxiously awaited by all. He has given all his time to the composition of a film, of which I shall give a rapid description. The view is taken in one of the Olympic parks. All the gods and goddesses are diverting themselves like ordinary mortals, viz., eating and drinking. All at once a horn is blown and an automobile dashes in, conducted by a young man and a beautiful young lady, both dressed in up-to-date auto garments. An accident to the machine obliges them to stop in the celestial gardens. Morpheus mixes a soporific drug in the refreshments offered to the new-comers, who are rapidly plunged in sleep. During this time Vulcan repairs the auto, and Venus, curious like all lady goddesses, opens the travellers' trunk, and finding laces and jewels belonging to the lady traveller, tries them on, to the great joy of all the gods who assist in this transformation. Great rejoicings follow until the awakening of the two travellers, who, finding the auto repaired, start off anew, guided by Eros.

I do not know whether the public will rejoice in this film, which is good enough for a ballet, but I hope Mr. Rostand will give us a better scenario next time, and set to work on the long-promised "Chantecleer."

How to Get Rid of Old Films.

The director of one of the most important firms proposes the following as a sure method of disengaging the market of the old films stocked by the exploitants. A proposition will be made to the makers that in selling their films, they will take them back after a certain time and burn them. Of course, this will be done only after having remunerated the exploitants in paying so much per metre for the films returned. This is a very good scheme, and has, I believe, succeeded in the United States. The question is, how is this to be done in a country where there is no understanding between makers and exploitants?

A new company has been formed for the manufacture of kinematographic films. It is called the Lion Cinematograph Co., and the capita subscribed is one million francs.

Notes from America.

(FROM OUR OWN CORRESPONDENT).

I WONDER how the patent trouble will finally end? Of rumours there are plenty, but real facts about the existing situation are hard to obtain. It is practically certain that some union of the Edison and Biograph parties is imminent, but the question is what concerns will be licensed under the new conditions? Some people say that the firms whose goods are handled by Kleine will all go in—that gentlemen having taken a prominent part in the negotiations, but others are not so optimistic and hint that only one or two of the very largest concerns in the Biograph camp will be taken over.

I ALSO find a great deal of curiosity as to the terms of the new alliance. Are the Biograph Co. and its allies, if taken over, to have their output limited? Are they to pay a royalty to Edison or Biograph or both, and is their admission to the circle conditional on their printing subjects in America? These are all points which remain to be cleared up.

ONE of our trade papers gives the following account of the "meyer":—"The Edison and Biograph are to pool their interests, and hope thereby to secure a monopoly in this country under their patent rights. Kleine is to release three reels a week, the Biograph to increase their output to three a week, the Vitagraph and the Edison put on an extra reel the idea being for the present Edison licensees, Biograph and Kleine, to get out a complete total of twenty-six reels per week. This, it is suggested, will be ample for the American market. Those renters who are not in the F.S.A. and have good financial standing and are conducting their business honourably, are to be recognised in the sale of goods for the new combine. The present branch houses under the F.S.A. government are to be weeded out. No mention is made regarding the Williams, Brown & Earle, Gaumont, and Great Northern Companies and the products that they make and import. What will become of these? The Biograph Company have given licenses to these concerns up to and including the year 1914. Where do their interests come in? It is assumed that if the combination is to be a *sine qua non* two or three undesirable producers are to be eliminated, and carrying out this policy the assumption is that one has been already dropped to make way for the consummation of the negotiations."

The terms hinted at above, apart from the fact that they imply the exclusion of some of the leading Continental and English houses, hardly appear to be favourable to those admitted. If Kleine is only to be allowed to issue three reels per week from the thousands of feet issued by the various firms for whom he acts, it appears that these firms will find themselves in a worse position as F.S.A. members than its opponents.

Another account states that the new combination will control the Edison, Biograph, Powers and Armont patents—covering between them every essential point in the moving picture apparatus and films, but this statement is scoffed at by some people who freely assert that apparatus can be and has been designed which does not touch any one of these patents.

This International Nnmber will be posted to the trade all over the World.

A subscription of 6/6 will enable you to receive a copy by post weekly for 12 months. Subscribe at once.

FOUR PENCE per foot nett.

VITAGRAPH FILMS.

THE FILMS OF QUALITY.

FOUR PENCE per foot nett.

Made in America. Sold all over the World.

JUST PLAIN FOLKS.

The Story of a Simple Country Girl.

Copyright, 1908, by The Vitagraph Company of America.

An innocent country girl leaves her home and goes to the City with an unscrupulous man who afterwards deserts her. She is found by her old pastor, taken back to the country home. Later becomes the happy wife of the minister.

Length 575 feet. **Code "Plafol."**

A KIND-HEARTED BOOTBLACK,

or Generosity Rewarded.

Copyright, 1908, by The Vitagraph Company of America.

A young bootblack gives his last penny to a poor woman. A gentleman observes the generous act, adopts the boy and takes him to his home. The lad rescues his benefactor's little girl from fire and still further entrenches himself in the good graces of the family.

Length 400 feet. **Code "Kinboo."**

Buried Alive, or, Frolics on the Beach at Coney Island.

Copyright, 1908, by The Vitagraph Company of America.

Three young men are bathing at "Coney." One of the jokers is buried in the sand by his companions, who walk away to watch the fun. The mound of sand is used for a seat in turn by a couple and their baby, two spoony lovers, an Italian fruit vendor and a fussy old maid. All are frightened except the maiden lady, and she mauls the joker unmercifully. A cop finally appears and he is given a surprise by the tricksters. A splendid comedy.

Length 465 feet. **Code "Burali."**

Biscuits like Mother used to make.

Copyright, 1908, by the Vitagraph Company of America.

A wife prepares a batch of biscuits for "hubby." He tries one but can't bite it. Throws them out the window where they almost kill a German band. Wife chases hubby into the kitchen and mauls him unmercifully.

Length 275 feet. **Code Word "Bisma."**

SELLING AGENTS:—Spain, Barcelona; Hungary, Budapest; Italy, Turin; Argentine Republic, Buenos Ayres; Germany, Berlin and Hamburg; Denmark, Copenhagen.

Note Change of Address:

Telephone 14277 Central.

THE

Telegrams: "VITGRAF, LONDON."

VITAGRAPH COMPANY OF AMERICA,

25, Cecil Court, Charing Cross Road, London, W.C.

NEW YORK: 116. CHICAGO: 169, Randolph St. PARIS 15, Rue St. Cecile.

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THE FILMS OF QUALITY.

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The Popular Craze:

SALOME

THE DANCE OF THE SEVEN VEILS.

An elaborate production in nine scenes. Gorgeously costumed and magnificently staged.

Code "Salom." ANOTHER POSITIVE WINNER. Length 710 feet.

THE

Merry Widower

OR

THE REJUVENATION OF A FOSSIL.

Copyright, 1908, by the Vitagraph Co. of America.

A widower forgets his sorrow in the charms of a new acquaintance. Trims and retrims his beard. Finally shaves it off to appear young. Just as he believes himself solid a husky college youth comes along and steals his lady love.

Length 352 feet. Code "Merwid."

SELLING AGENTS:—Spain, Barcelona; Hungary, Budapest; Italy, Turin; Argentine Republic, Buenos Ayres; Germany, Berlin and Hamburg; Denmark, Copenhagen.

Note Change of Address:

Telephone 14277 Central.

THE

VITAGRAPH COMPANY OF AMERICA,

Telegrams: "VITGRAF, LONDON."

25, Cecil Court, Charing Cross Road, London, W.C.

NEW YORK: 116, CHICAGO: 169, Randolph St. PARIS: 15, Rue St. Cecile.

Williamson Films

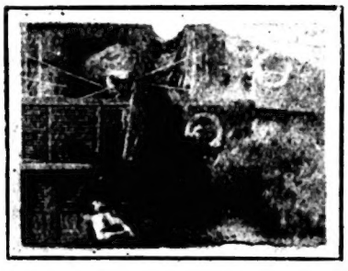
Quality, originality and distinctive treatment are some of the things that make the above film subjects sell and appear on all the best programmes.

OUR ISSUE THIS WEEK IS A POWERFUL DRAMATIC STORY OF A STORMY LIFE WHICH ENDS IN SUNSHINE

ENTITLED—

"Sunshine after Storm"

890 feet. **Price £14 16 8**



The fisherman's daughter has a fisher lad for her sweetheart, and has no other thought till a man from town with his allurements and presents wins her simple heart, and under promise of marriage elopes with her.

Disillusion quickly follows. After suffering from his ill-usage and drunken habits, the fisherman's daughter casts aside her fine clothes, dons her old garments, and leaves her faithless lover.

She becomes a homeless wanderer, and reduced to despair, is about to throw herself from the Embankment, when she sees a vision of her old sailor sweetheart, and sinks to the ground overcome by conflicting emotions and fatigue. She is found by a Salvation Army worker and led away. She is afterwards seen "beginning a new life" as a Salvation Army lass herself, and in charge of a party of emigrants embarking for a foreign land.

The ship is wrecked—a fine scene this—and the girl is afterwards picked up from some floating wreckage by her old sweetheart and taken home. Some very fine scenes are shown of the old people sorrowing at home, and the return of their lost daughter; the sailor lad's "I love you still," and the final scene "true happiness at last" complete an exceptionally fine subject.

WILLIAMSON, DRESSLER & CO., LTD.

27, CECIL COURT, CHARING CROSS ROAD, LONDON, W.C.

Telephone 7393 Central. Telegrams: "Kinetogram, London."

Another Life Story from Williamson's.

There is always something to learn from a visit to the office of the firm at Cecil Court or the studio and works of the Williamson Kinematograph Co., Ltd., at Hove. At the former establishment, Mr. Alan J. Williamson can tell you interesting truths relating to the sale of the various productions of their own manufacture or those of the Selig Company, of which they are the agents.

If we were asked to sum up the peculiar attribute of the firm after our weekly visits, we should certainly define it as *candour*, for we know that "bluff" is abhorred by both father and son and that their statements are dependable and to the point. It may be the question of the success of one of their films that is under discussion, when instead of a boastful and exaggerated account we are given definite and indisputable facts—facts which materially assist in guaging the actual drawing value of their subjects, compared with the output of other concerns.

These subjects are typical of the integrity of the firm, and have a thoroughness of detail, splendid photographic quality and an elevating tone which stamps them as leaders among

THE BEACH.

THE BRIDGE.

THE BIBLE.

English productions. Not only this, but the lesson that each of their stories conveys is one that must appeal to every decent English audience. Clean humour, truthful surroundings and lack of exaggeration can be found in every instance. This can be realised by recapitulating some of their successes —Still Worthy of the Name, The Little Mother, The Bully and the Recruit, £100 Reward, Bargain Sale, Professor's Discovery, and now this week's Sunshine after Shower.

The story is not new—the virtuous maiden with her faithful swain, the attractive scoundrel who betrays her, and the sorrowing parents and anguish of the patient lover; the disillusionment and the prodigal's return to true happiness—all this we have had pictured before, but not with the same mastery and good judgment that is now evinced.

Williamson's have taken the story, and by some of the cleverest English acting we have seen on film have made it so life-like and sincere that it must carry away the feelings of every audience to whom it is shown. The title is unique—a piece of double printing which makes an excellent start—the sun bursting through heavy storm clouds followed by a pretty beach scene close to the water's edge, where the fisher lass is attracted by the plausible attentions of a well-dressed visitor. He meets her again at the same spot and makes love, finally giving her a valuable necklace in return for a kiss. The next scene shows the return of her sailor boy, who, discovering the necklace, is finally spurned and rejected. A cliff walk with its luxuriant growth waving in the breeze is next shown, followed by an evening in a wood, where the elopement takes place. The setting of each development makes a splendid contrast, and no better position could have been found for each.

The disillusionment is graphically depicted in a gaudy London apartment, where the girl in evening dress is awaiting the return of her betrayer, who arrives later the worse for drink. She reproves him and he quarrels, and finally flings himself on a sofa and demands more drink. She hands him a glass of soda-water, which in his mad frenzy at not receiving more spirits he dashes at her and brutally assaults her. In despair, she changes into her old fisher girl's garb and leaves her finery with a note saying that his repeated and unfulfilled promises of marriage, and brutality, drive her away from him.

A bridge by moonlight, with passing vessels and other original features, is her next resort, and just as she is about to plunge into the water a vision of her old home brings on a faint, from which she is rescued by a Salvation Army lass. She begins a new life, and we watch her joining an emigrant ship and saying "Good-bye" to England.

To truthfully stage a wreck at sea is about as difficult as photographing a spiritualistic seance, but Williamson's, although they may draw the line at introducing a modern battle to please one or two of their critics, are not daunted by such an obstacle, and they give us as good a representation of the destruction of a ship as we have yet seen presented. This is followed by a wilderness of sea with only a piece of floating wreckage in sight, to which a human figure is clinging. It is seen by two men on the coast, who quickly row out, and the sailor lover is just in time to rescue his fickle sweetheart from a watery grave.

We are next taken to the old home, where the aged couple are reading the family Bible. Another new idea is presented. A Bible is shown with the hand pointing to the passage they are reading—"God is our refuge and strength; a very present help in trouble." The rescued girl is brought in more dead than alive, and, after recovery, is shown in the garden being visited by her patient lover, who finally asks her to become his wife, as notwithstanding her treatment he loves her still, and a splendid termination, with the title True Happiness, shows them happily married in a snug little home, blessed with the indispensable baby.

To refer to all the minor details which spring up right through would fill this special number, but we have in this description tried to convey some idea of the exceptional working out and many splendid points with which the subject is crowded.

WRITE NOW for Prices of all
— Cinematograph Supplies —
TO
JOHNSON & GIBSON, Phone 4553
170, Russell Street, MELBOURNE.
Largest Importers and Manufacturers of Oxygen Gas, Limelight and Electric Apparatus in Australia. Few good Second-hand Machines always on hand.
FILMS AND SLIDES FOR RENT OR SALE.
New supplies arrive every week from London office. Operators, machines, film, or complete outfit sent anywhere in any State or N.Z.

Readers who buy films through our notices, or through our advertising pages, would confer an obligation on us, if they would mention the fact when writing to the makers.

CRICKS & MARTIN'S

Lion Head Brand

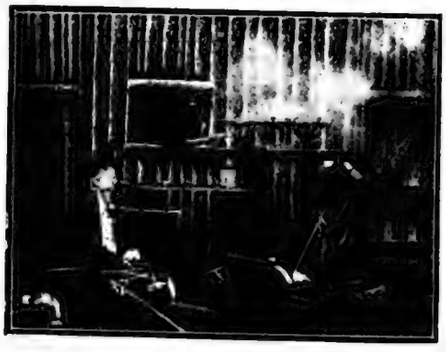
FILMS

READY THIS WEEK.
A Strong Dramatic Picture.

Length 550 feet.
Code Word "Honor."

A FIGHT FOR HONOR.

(See Description among New Films.)



PHEASANT FARMING.

Illustrating Life on a Pheasant Farm. **Length 370 feet,** **Code Word, "Pheasants."**

Illustrated Descriptions post free from

CRICKS & MARTIN,

LONDON ROAD, MITCHAM. S.W.

Telegrams. "Biolesque, Mitcham." Telephone 832 P.O. Mitcham.

A New Use for a Country Seat.

Mr. G. H. Cricks

UNLESS you possess a motor-car Mitcham is one of the most unget-at-able suburbs in London. When once you are there, however, you find some of the prettiest old-world scenery near London. Mitcham is famous for lavender, Mitcham shag, and films of a highly dramatic nature. Everyone round, even as far away as Wimbledon, knows Cricks and Martin, for occasionally, they have been very much in evidence in producing sensations for the natives and also subjects for the kinematograph. Situated in about 25 acres of varied estate they are fortunate to have within the boundary natural scenery, which would put any scene painter to shame—river, pond, orchard, paddock, also stables and outbuildings, wild waste and thick overgrowth, trees of huge dimensions and nearly every conceivable item which lends itself to the mind of the maker or the stage-manager of plots, are forthcoming.

We have been given to understand that Sir John Lubbock lived in this quiet, rustic paradise, and if so, he has certainly left possibilities for scenic films that he little dreamt of. Outside the boundary, too, there is within a stone's throw other aids to the plot builder. The railway, trams, the village streets, the waggon laden with garden produce, the prolific gardens, &c., are all at the command of the film makers, and right cleverly do they avail themselves of these "properties." The villagers and inhabitants are glad of the opportunity of figuring in the plays, the leading characters being portrayed by well-known actors, imported by the firm's motor from London. It is interesting to learn, as we did from Mr. Cricks, how their well-known subjects have been produced, how carefully the scheme has been built up, stage managed and ultimately filmed by Mr. Martin, who practically manages this department, whilst Mr. Cricks takes the business end of the concern. Not but what Mr. Cricks is a photographer of no mean order, and was, before the advent of Animated Photography, for many years with Messrs. Whittinghame, of Gracechurch Street, the well-known artists' photographic stores.

He went from there to the Blair Co. and the Cinematograph Syndicate, of Camden Town, where his photographic knowledge combined with Mr. Ernest Moy's mechanical ability proved invaluable. This was in the old days of the 70 ft. length and the old camera without a daylight box, with which, by the way, Mr. Cricks took the late Queen's funeral procession. He was also manager for Mr. Paul ten years ago, and started business four years ago last March as Cricks and Sharp, in Great Queen Street, next to the theatre. As with all growing concerns, it was necessary to concentrate the business, and they decided to take larger and more suitable premises, which would give them the scope necessary for all kinds of subjects. Their present quarters prove the very thing, and, what is important, embrace a wide range of necessities at small expense.

The office on the ground floor is also used for despatching, so for a quiet chat we ascended to the property room, where, surrounded by a splendid collection of hats, wax beads, straw-stuffed "corpses," non-crying babies, and the other wiles of the truthful plot builder, we asked Mr. Cricks some pointed questions about his business.

We discovered that strong dramatic and comic subjects were their speciality, but great discretion was used in the selection. They made a strong point of "sellers" instead of loading their shelves with a number of mediocre productions. Sometimes the scenes were acted several times over, and many yards of negative destroyed in order that they might get the best. As they sell direct, their chief aim is to see that the *carte blanch* to send along all new productions, which so many of their customers have given them, should merit a continuance. The foreigner is a keen buyer, and the fact that a great number of their subjects go to Paris, Berlin, Hamburg, &c., is evidence that the subjects appeal to their audiences. English humour does not appeal to the foreigner as their humour appeals to us. Cricks and Martin do a good trade with America—"although just now it is not so good as it should be," adds Mr. Cricks.

We wanted to hear Mr. Cricks' ideas about the English shows, but he had just seen some in the Eastern Counties that made his blood boil. "Why the ——— don't they keep up the price of hire and give the best instead of stuff that's not fit to scrap?" he asked. "Why I found one place where the subject had been through fifty shows, and was then put out by a hiring firm for music hall work. The music hall man is not to blame—it's the hiring concern trying to kill the business."

It was interesting to learn that there was a sale for some of the subjects, although three years old; but it was funny to find customers asking for a reduction because they were buying an old subject. Some of the best sellers have been "Saved from the Burning Wreck" (some of it photo'ed at Whitstable and some on their own ground at Mitcham) The Freebooters and Father Buys a Picture, while their latest productions, The Guardian of the Bank, has proved, as stated on the cirular, to be "a real top liner."

As we wandered through the grounds, we asked Mr. Cricks for his ideas of over-production. They were forcible. "If we have a failure or we consider a subject will not sell we destroy the negative sooner than lumber ourselves with useless stock. We prefer to keep our hands in our pockets rather than to produce stuff for production's sake only."

REPRINTS of ADVERTISEMENTS.

Advertisers can have reprints of their current Advertisements in the "Kinematograph and Lantern Weekly" at the following Charges:—

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200	5	0
500	7	6
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E. T. HERON & CO.,
1, 9, 11 TOTTENHAM ST.,
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Exploit your Films, etc., in Hungary, Austria and Balkan Markets.

There is only one method of getting into touch with buyers of films etc., in these countries, that is by advertising in the

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Just Out !! - - -
The Best up-to-date

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PARIS.

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- The Firm does not let out Films -

A Visit to a Bustling Business Firm.

The Walturdaw Co., Ltd.

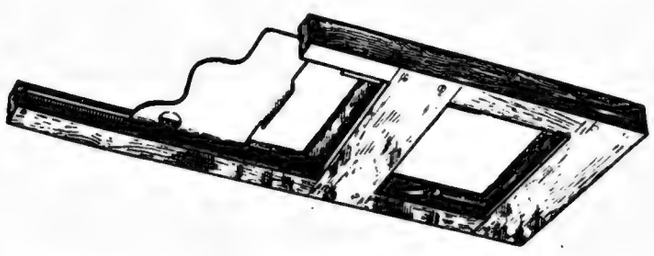
Animated photography has come so rapidly to the front of late years, that innumerable firms have sprung into being to meet the ever growing demand for the appliances and the thousand and one accessories needed for the perfect development and requirements of the business. Amongst these, we know of no firm which has shown greater aptitude to "take the tide at the flood" than the wonderful combination of business men so well known as WALTURDAW CO., LTD. We feel, therefore, that no apology is needed for giving our readers a *resumé* of a recent inspection of the premises and general chat with the principal members of the firm. On the occasion of our visit the usual bustle and excitement was very noticeable. The entire staff were full of energy, packing and otherwise attending to the dispatch of orders, and it was some time before we could get hold of Mr. Turner, who has charge of the

SALES DEPARTMENT,

whom, we felt, would be a good subject for "copy," and the most desirable victim for us to commence operations upon. With his usual readiness, when once secured, he was quite eager to talk of the ever growing importance of his department. He spoke of the many specialities they had already put upon the market, and their daily effort to bring out appliances for the safe and efficient projection of pictures. With considerable enthusiasm, he said—

"We can at a moment's notice supply everything necessary for a complete entertainment from our own stock, and our arrangements are so perfect that however large the number of orders we never disappoint a customer. Our great aim is to get the orders out. In fact, that is the keynote of our success. We don't believe in orders being put away to grow mouldy; no sooner are they received than all hands are at work to get them out. I had plenty of early experience as an operator, and figuratively put myself in his place. I know his anxiety until everything is in perfect order for the show, and I do all in my power to lessen that anxiety. Expense we do not consider so much as the necessity of keeping faith with our customers."

Casually, Mr. Turner mentioned that their sale of the Walturdaw Bioscope was already this season greater than they had ever experienced, and the difficulty was to keep up the stock to meet the demand. A new resistance available for any voltage up to 230, Mr. Turner was very enthusiastic



over, and amongst the smaller necessities we were shown a dissolving carrier, which appears very simple and durable, and has the desirable quality of cheapness, being sold at half the usual price of carriers. Besides all the requirements of animated picture shows, the optical lantern is fully provided for, and all accessories are stocked and ready for instant despatch. Space does not permit us to enumerate more of the specialities in this department.

Our next visit was to the firm's

PROJECTING ROOM AND LENDING LIBRARY,

where we found Mr. Walker busy inspecting films, an arduous task and one which must be personally attended to, as so much depends upon stocking the best and most attractive pictures. It is always a pleasure to chat with Mr. Walker; he has so many side-lights to throw upon the state of trade and business prospects, besides having such a fund of anecdotes and interesting items based upon his long and varied personal experiences. He is very observant, and, like his partners, takes an active personal interest in the whole ramifications of the business, which in a great measure accounts for the success that has been attained. Upon our request for his ideas upon trade prospects, Mr. Walker said:—

"I consider the season is now in full swing, and the prospects are better than ever known before. We have already booked more contracts up to the present than we have before done in a full season. The demand is for good shows, and we do our best to provide them. Films are more numerous than ever, and although we make a great many, we have to buy largely, which necessitates considerable time being spent in examination. Our lending library is most unique, and fully maintains its popularity. We now include our celebrated kinematophone singing pictures, to which we are constantly adding new sublects. This series is wonderfully attractive, and we see that the synchronising is perfect in every case. We anticipate a very large demand for this class of film. At all times we do our best for old customers, but we are always anxious to help managers or promoters who may have halls, or merely good prospects. In such cases we are prepared to run a show with them, or assist them in any possible way. We have turned many a failure into a success, and by our experience have discovered all that is necessary to make a picture show successful. We have some wonderfully ingenious plots which we are converting into pictures as quickly as possible. We have also arranged for some exclusive pictures to be taken abroad, which we are confident will prove good business. It is novelty that is being looked for, and we are always on the alert to secure for our patrons anything in the picture line that has any drawing power. I am fully of opinion that this season will prove a record one in the picture trade, and its continued popularity will in a great measure depend upon the trade itself."

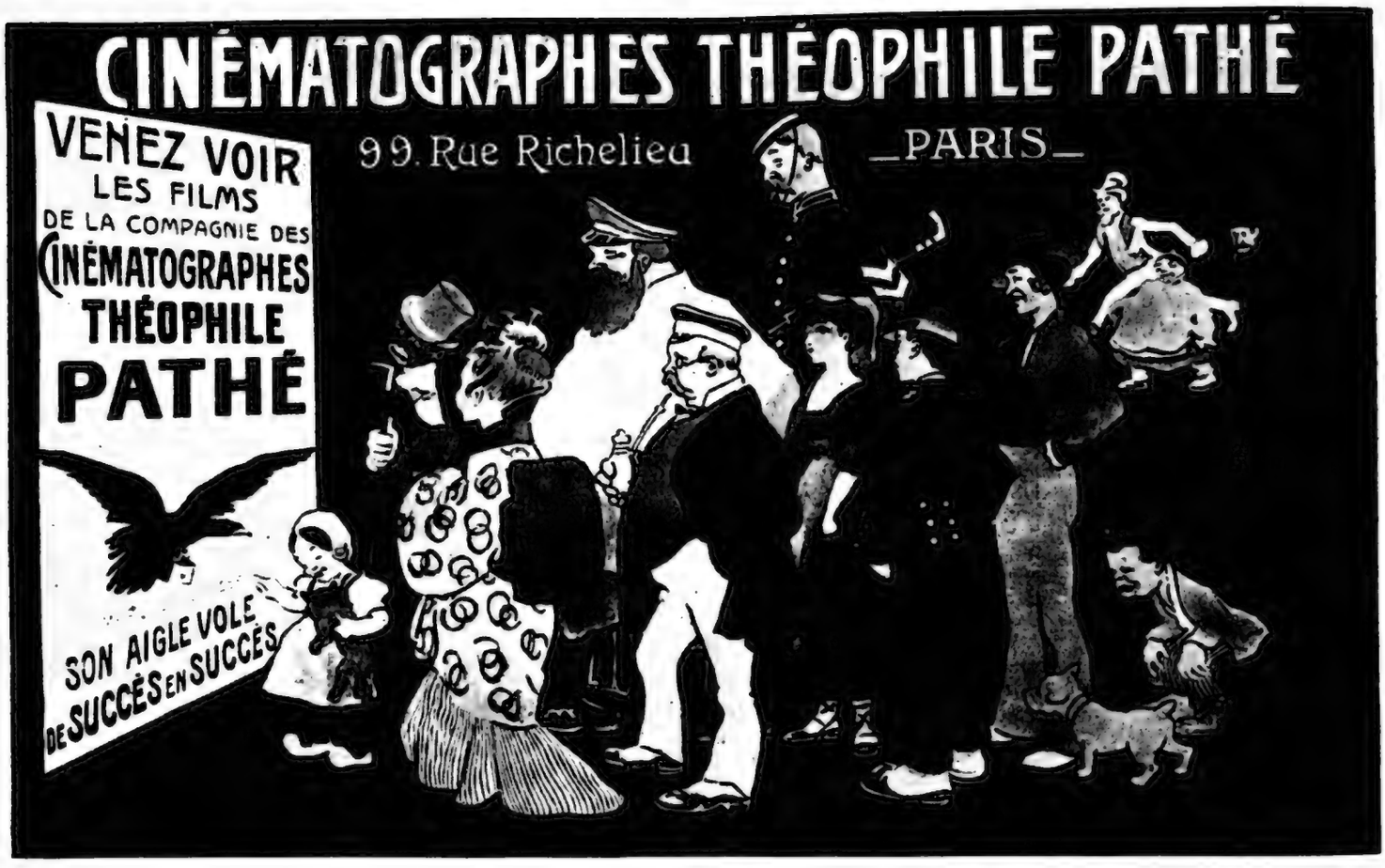
An inspection of the shelves in the lending library proved that the firm are prepared for any exigencies, as the stock of films appeared to us enormous, and we were assured that thousands of feet were being added daily. Our next visit was to

THE ENTERTAINMENT BUREAU,

where we found Mr. Dawson and an energetic staff busy booking up contracts for complete entertainments, and he fully endorsed all his partners had previously said about the prospects of the firm for the season. Our attention was drawn to a most comprehensive catalogue of animated pictures in stock, which includes over 600,000 feet of films. This, we understand, will be forwarded by post to applicants.

A look in upon Mr. Howard in the Photographic Department terminated our visit of inspection, and we left the establishment more impressed than ever with the extent of the business carried on by the firm, the energetic personal supervision of the partners, the promptitude in fulfilling orders, and the method and thoroughness which is everywhere observable, all of which convinced us that the WALTURDAW CO. is indeed a bustling business firm.

London Cinematograph Company, Ltd.



Important Announcement to the Trade.

We have just completed arrangements whereby we have secured the exclusive Agency for Great Britain and the Colonies of THEOPHILE PATHE'S high-grade line, acknowledged by the picture trade throughout the world as the producers of the best grade of French film subjects. Seven new subjects are now ready for buyers.

No. 1.—***A Marriage of Necessity.***

A beautiful strong dramatic subject. One of the finest examples of high-class picture-taking ever seen in England.

Length 1,007 feet. **Price 4d. per foot. £16 15 8 net.**

No. 2.—***The Matinee Hat.***

A clever satire on the big Matinee Hat. Very funny.

Length 270 feet. **Price 4d. per foot. £4 10 0**

No. 3.—***The Son of a Sailor.***

A beautiful pathetic drama.

Length **Price 4d. per foot.** **Toning free of cost.**

Four New Theophile Pathe Travel Subjects.

Now ready to be shown Titles and lengths later.

A complete line of THEOPHLIE PATHE Picture Machines, Parts. Motors and Accessories carried in stock. New catalogue, including a list of Theophile Pathe film subjects never before shown in England, mailed post free upon request.

Telegraphic Address : "Lanterning, London." Telephone 9251 Central.

London Cinematograph Company, Ltd.

154, CHARING CROSS ROAD, W.C.

"Up-to-date and a little ahead." Backed by Brains, Business Experience and Golden Sovereigns.

Previous Articles in this Series.

No. 1—The Moir-Burns Boxing Contest (Chas. Urban Trading Co., Ltd.)—December 12, 1907.
No. 2—The Dog Outwits the Kidnapper. (The Hepworth Manufacturing Co.)—April 30, 1908.
No. 3—Romeo and Juliet. (The Gaumont Co.)—June 18, 1908.
No. 4—Snatched from a Terrible Death. (The Hepworth Manufacturing Co.)—August 6, 1908.
No. 5—The Paris-New York Motor Race. (The Star Film Trading Co.)—August 27, 1908.
No. 6—St. Kilda, Its People and Birds. (Williamson & Co.) — September 3, 1908.
No. 7—Bear Hunt in Russia. (Nordisk Films Co.)—September 10, 1908.
No. 8—The Missionary's Daughter. (Clarendon Co.) September 17, 1908.
No. 9—Nick Carter. (Walter Tyler, Ltd.) September 24, 1908.
No. 10—Tomkins Buys a Donkey. (Hepworth M'f'g Co.) October 1, 1908.

Remarkable Film Subjects.

No. 11.

"Sherlock Holmes."

(The Nordisk Films Co.)

There are fashions in film plots as in everything else. At one time, not so long ago, we had subject after subject in which a dog appeared as hero. Following this came films in which, following the lead of the "Short Sighted Cyclist," actors of both sexes risked their necks in numberless collisions and falls from bicycles of all kinds and shapes. Still later, the man with a starving wife and family, driven to crime to provide them with food, took the stage and went through adventures differing in most points but alike in that they culminated in his falling on the breast of the person whose property he had "borrowed" and receiving work from the latter which enabled the family to present a well fed, happy appearance in the last scene. We confess that after a dozen of this class of film we were beginning to tire of it and we are not sorry to observe that it is likely to give way to another. This, if we are not mistaken, will be the detective film.

We have already made the acquaintance of "Nick Carter." This week the Nordisk Films Co. introduce us to a rival criminal tracker, whom they boldly name Sherlock Holmes, and the film illustrating the adventures of this hero is certainly one of the most cleverly staged we have lately seen, both as regards the effective posing of the characters and the presentment of novel effects by means of special scenery, and despite its 1141 feet—though we are afraid this will scare some of our buyers—the subject should have a good run in England, dealing as it does with a character with whose adventures practically everybody who reads at all is well acquainted.

The length of the film is explained by its wealth of incident and there is no padding. Holmes himself is not the only figure of note in the subject. First we have his arch-enemy Moriarty, though the professor is represented as a rather lower type of criminal than that sketched by the author of the story. In league with Moriarty, who controls the actions of a gang of thieves, is none other than another old friend—Raffles, the amateur cracksman, and the latter is chosen, on account of his place in high society, to rob a certain titled lady of her famous pearl necklace. The lady's chambermaid has also formed a plan in collusion with her sweetheart to carry off the jewels.

Raffles, who has obtained entrance to the house as a guest, is enabled to catch the man as he is making off with his treasure. He alarms the house and delivers the thief to the police, but deposits the jewels in his pocket. Sherlock Holmes is called in by the lady's husband and soon arrives at the conclusion that Raffles is the thief, but the latter intercepts a note to the police and sends a message to Moriarty's headquarter's—a room entered through a door opened from the inside only on the appearance of a preconcerted signal. Meanwhile he himself enters a train with the idea of flying the country, but is suddenly confronted by Holmes, who has been sitting opposite, wearing a false beard, and who captures him after a struggle. Meanwhile a scheme has been hatched by Moriarty to do away with his great enemy, but this too fails, and he joins his fellow criminal in captivity.

The train scene calls for particular mention. The motion of the car is cleverly represented by a prettily painted back scene being moved rapidly to represent the passing landscape. The final scene in the detective's study is also well done, and the film certainly merits the careful consideration of showmen.

Correspondence.

[We do not accept responsibility for the views expressed by our correspondents.]

SOUND PHOTOGRAPHY.

To the Editor, "Kinematograph and Lantern Weekly."

Sir,—In reference to your paragraph in the Kinematograph Weekly, page 365, entitled "Sound Photography," may I draw your attention to the fact that the invention described is anticipated thus:—Mr. John S. Vincent Pletts (English gentleman) filed an application in 1903, No. 15302, for recording the human voice without grating sounds, using the means described in your paragraph. A little later Mr. Eugene Lauste, a French gentlemen, residing in Brixton, filed his application, No. 18057, in 1906, which is an application of the principle to the kinematograph with a number of striking improvements, the instrument being called the "photocinematophone.—Yours, etc.,

Observer.

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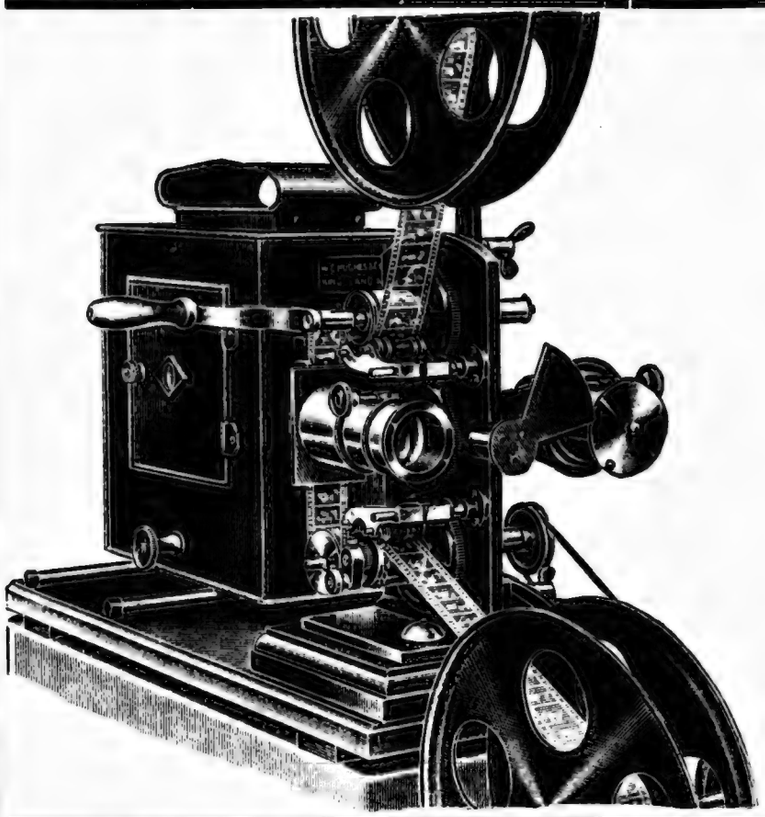

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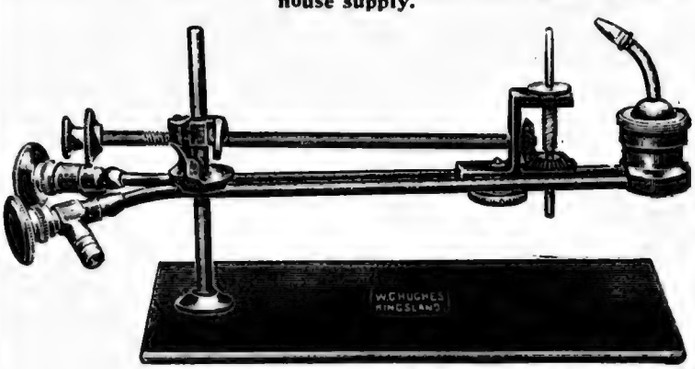

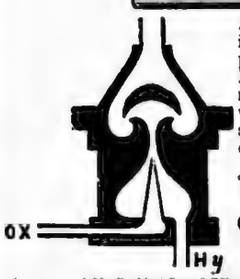

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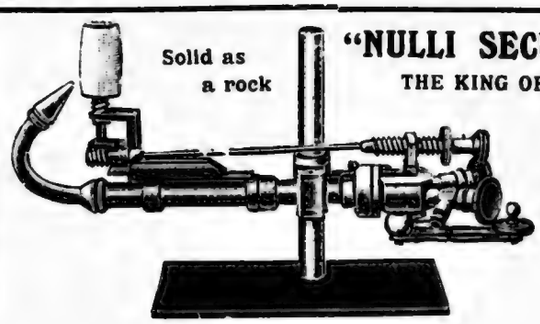

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Films, Ltd., of Liverpool.

Films Limited, Liverpool, are now a household word to most of the readers of this paper. Although only in existence about two years as a hiring and manufacturing firm, they are right at the top of their profession, and without doubt they are the largest firm of manufacturers, dealers and hirers outside London. Their existence commenced in Hotham Street, Liverpool. Business was afterwards transferred to Great Charlotte Street, in the same city, but owing to extensive structural alterations being made in that street, they were compelled to move to their present commodious and well-appointed premises at 18 and 20, Manchester Street. A visit to these premises will amply repay anyone interested in Kinematography. On the first floor will be found a handsome suite of offices, including managerial and counting-house, also a waiting room and handsome show-room, where all the well-known makers' machines, etc., are on view, and where everything kinematographic can be purchased or hired. By an original device the show-room can be converted into a projection room at a moment's notice. Here machines are tested and films projected for inspection at all times. On the second floor will be found another well-appointed office, where theatrical bookings are made a speciality of. Also on this floor is the Hiring Department, consisting of a spacious office, repairing, joining, dispatch and store rooms. Films Limited make no secret of their extensive hiring trade, which has been an ever increasing one. Their film-service may well be called "The Premier Service." As regards the excellent arrangements and dis patch of programmes, it is almost a miraculous feat to receive and dispatch a matter of ten hundred thousand feet of film subjects in 24 hours. This is a weekly occurrence at 18 and 20, Manchester Street.

Mr. A. T. Wright,
Managing Director, Films Ltd.

Films Limited claim that their system is second to none, and certainly we know of no firm whose plant and appurtenances will compare with those in use in their Hiring Department. The film winders and fittings are all of their own design and make, there being nothing on the market that would do the hard work necessitated in breaking up and joining programmes in the allotted time. A portion of the staff is constantly examining and repairing films, so that they can be sent out in the very best condition possible. In conversation with their manager, we find they have a good market for their surplus stock, having customers in Canada, India, Australia, South Africa, U.S.A., etc., etc., and it is interesting to note that most of the Colonial trade has been secured through the medium of their advertisement which appears in the Kinematograph and Lantern Weekly. The top floor of their premises contains work-rooms for repairs to machines and fittings, while the basement, which is very commodious, is used for storing operating boxes and other heavy fittings. There is also a dark room for photographic work when required.

Their theatre and film works at 5, Merton Road, Bootle, comprise an open-air theatre of the latest type, developing, printing, perforating, drying and finishing rooms. The plant is the very latest and best. Any persons entrusting Films Limited with an order for topical or any class of film-subjects will find prompt dispatch and good workmanship made a special feature.

During the past season quite a lot of special work has been entrusted to the firm in addition to their own subjects. Heretofore these were handled and marketed by a well-known firm in the trade, but the steady increase in this department warrants direct trading, hence developments may be expected in this way very shortly.

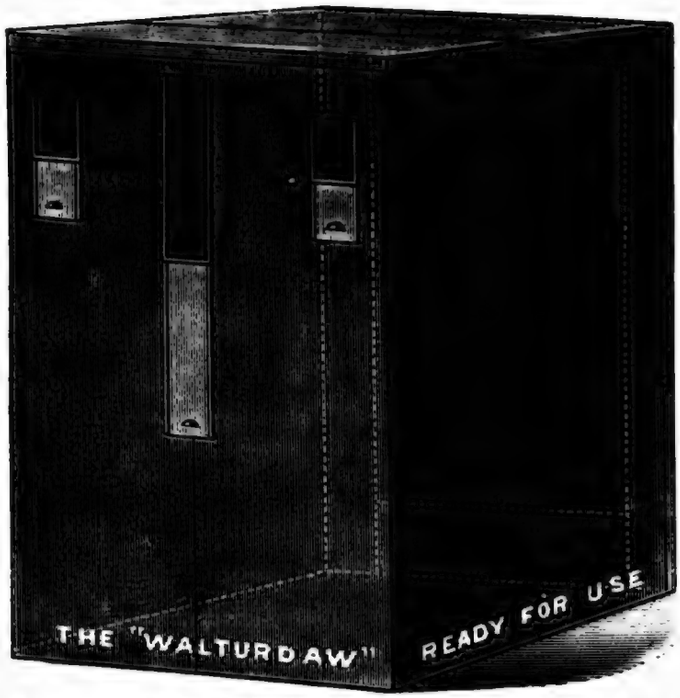
The Engineering department of the firm is at Ivy Street, Birkenhead; this township, like Bootle, may almost be termed a suburb of Liverpool. Here can be seen at any time the actual manufacture of the "Challenge" Arc Lamp, the "Defiance" Operating Box, the "Challenge" Resistance, spools, rewinders, cut-offs and other specialities. The same practical efficiency is the hall-mark of everything manufactured. A telling feature of their specialities is originality in design, which is the result of many years' experience and experiment.

The success of the firm is mainly due to the untiring energy of the Managing Director, Mr. A. T. Wright, who, by the way, is an Irishman and one of the pioneers of the Kinematograph world. His very practical knowledge of the trade is the outcome of years of experience in almost every department, and as an electrical and mechanical engineering expert Mr. Wright's knowledge is a gold mine. Quite a volume could be written if his reminiscences of the trade, what it was and what it is now, could be drawn from him. He saw the possibilities of film-hiring before it was dreamt of in many quarters, and to this fact, as well as to the fact of his residence being in Liverpool, he decided to go into the hiring trade, as he considered a provincial hiring firm a necessity, and Liverpool being very centrally situated the venture was rewarded with the success we are so well aware of.

The proximity of Liverpool to Ireland, and the excellent facilities, opened the possibility of still further extension of business in all departments, and although the firm had only been in business a very short time, they secured the exclusive kinematograph rights, projection and photographic, at the Irish International Exhibition. Since then the Irish trade has increased to such an extent that a head office for Ireland has been opened at 35, High Street, Belfast, under the supervision of Mr. J. Y. Moore, with a capable staff of assistants, and the enormous quantity of films in use in Ireland each week entails the sending of special messengers with the films to and from Ireland weekly, for should any hitch occur during transit it would be a serious matter to all concerned. Cases have occurred where films were delayed in transit through no fault of the firm, and in all instances special messengers have been dispatched to ensure delivery. In some cases a round journey of about 400 miles has been undertaken rather than disappoint a customer.

The General Manager, Mr. W. E. Denison (who by the way is also an Irishman) received his experience in a similar position with W. Erskine Mayne, photographic lantern dealer, Belfast. His fourteen years' experience of the trade has eminently fitted him for the position. He has a practical knowledge of every branch of the trade. Enquiries on anything pertaining to kinematograph work, either photographic or projection, are always assured of careful attention.

Special Sale Prices, 14 Days Only.



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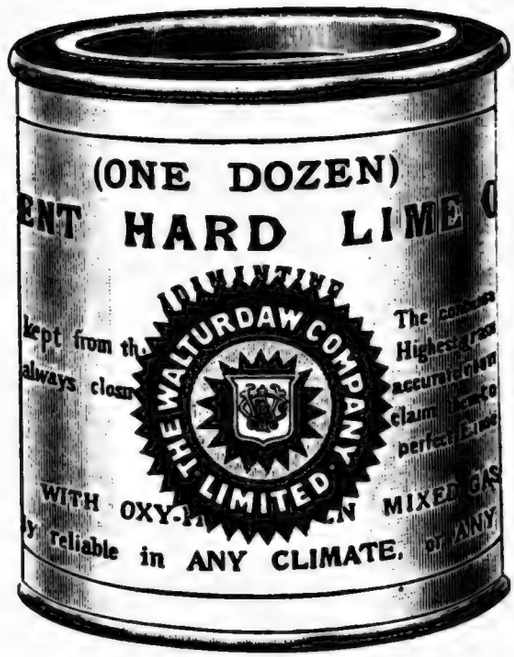

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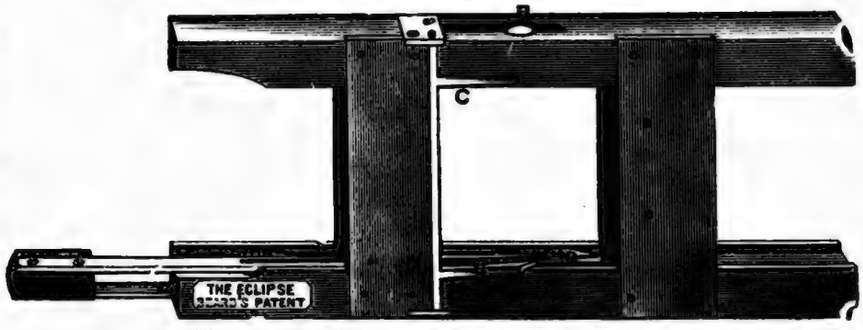
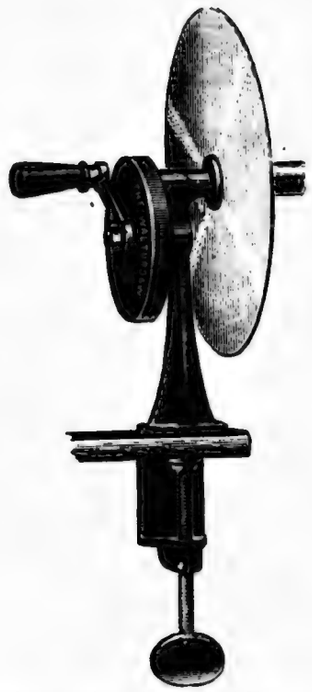


Gives same effect as a Double Lantern, **10/6**.



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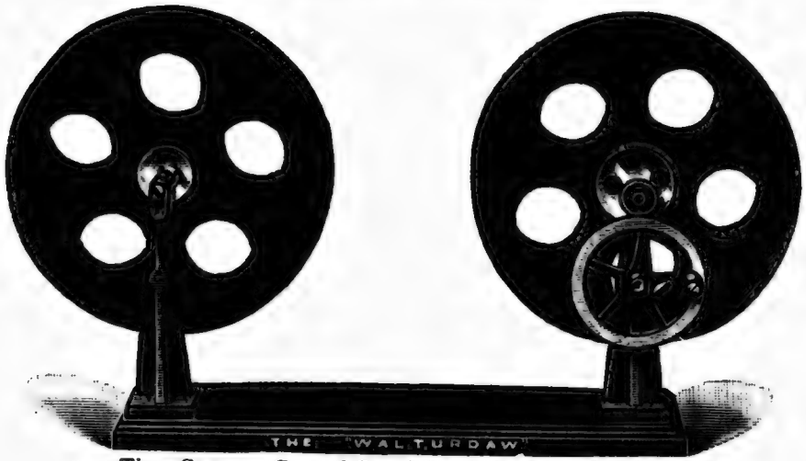

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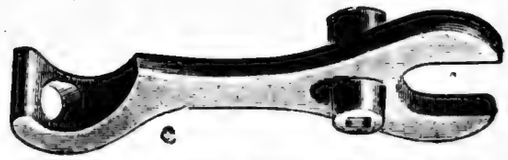

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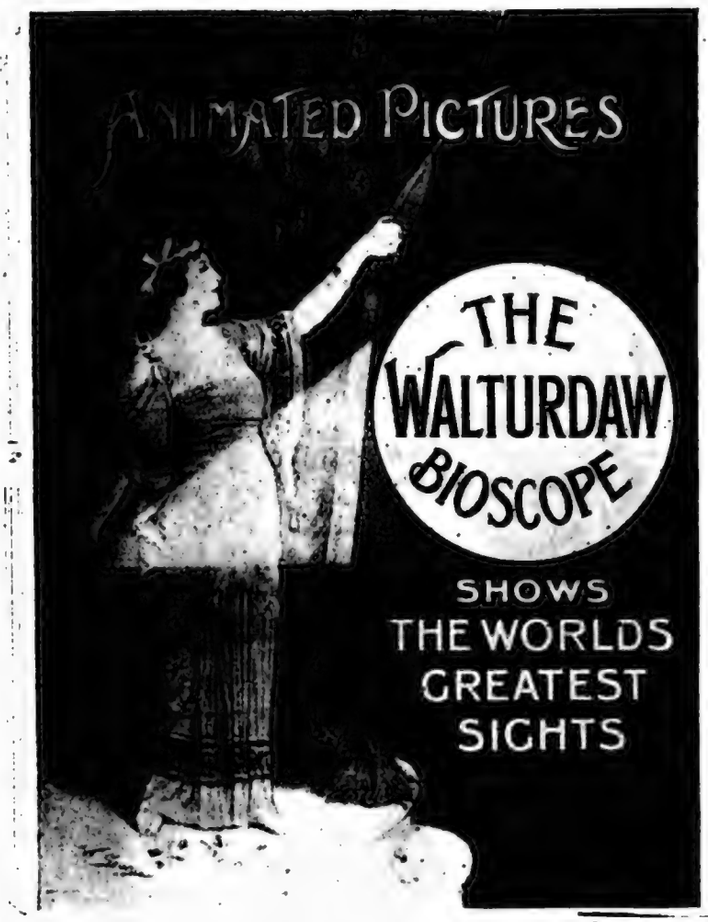

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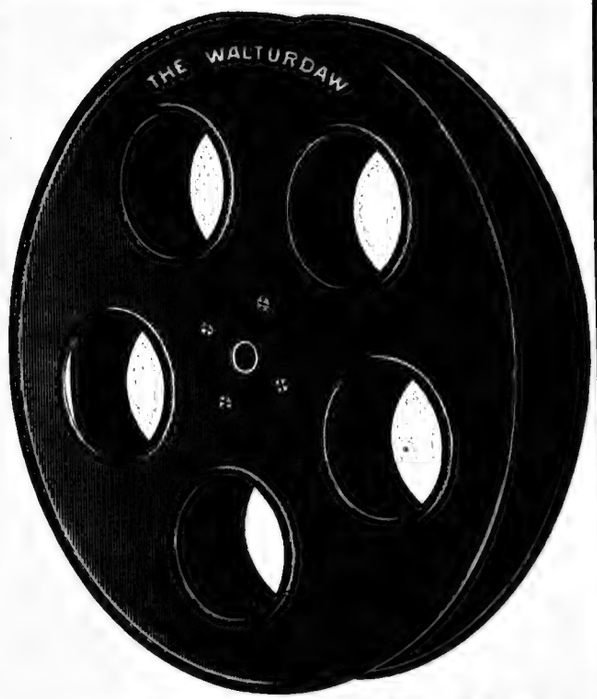

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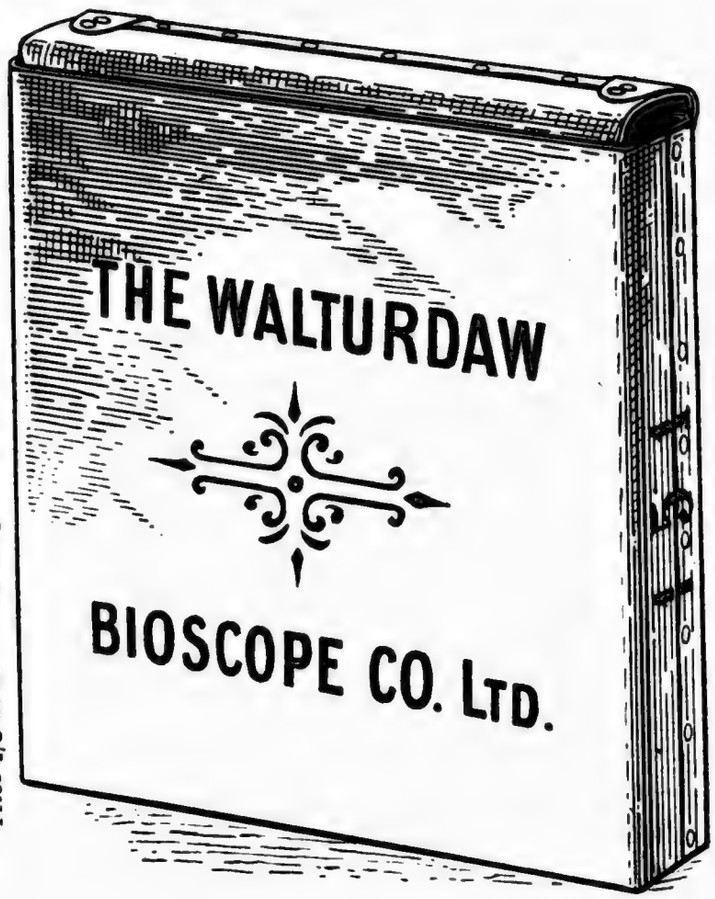

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Kinematograph Dangers

Mr. Jack Harris, who operates the kinematograph at the Dewsbury Hippodrome, has perfected an automatic safety shutter, which appears to make a decided advance on the usual pattern. In the complete specification of the invention (which has been accepted) it is described as follows Doubtless many showmen and operators will be sufficiently interested to apply for particulars to Mr. Harris:—

22874
17th October, 1907.

COPY OF COMPLETE SPECIFICATION
of
IMPROVEMENTS IN OR IN CONNECTION WITH LIGHT CUT-OFFS FOR KINEMATOGRAPHS AND THE LIKE APPARATUS.

I, John William Harris, of the New Fleece Inn, Pemberton Street, Dewsbury Road, in the City of Leeds, animated picture exhibitor, do hereby declare the nature of this invention, and in what manner the same is to be performed to be particularly described and ascertained in and by the following statement:—

The object of this invention is to provide means for automatically cutting off the light from the film, in kinematographs and other animated picture projecting apparatus and the like, so as to avoid risk of the film catching fire when it breaks.

This object I attain by providing an aperture through which the light is passed on its way to the film with a door or shutter, which door or shutter is kept open by the motion of the film through the projector; whilst when the motion stops from breakage of the film or any other cause, or becomes dangerously slow, the light is instantaneously and automatically cut off. In other words, no light can pass unless the film is in motion.

The door or shutter is opened and kept open by means of an electric magnetic device, the circuit of the magnetising current being closed and kept closed by the motion of the film; whilst any stoppage of the motion of the film breaks the circuit, demagnetises the magnet, and allows the door or shutter to be instantaneously closed by the action of a spring or springs, or by gravity, or by a separate weaker permanent magnet, or a separate magnet.

An apparatus constructed according to this invention comprises a metal frame, circular or rectangular in shape as may be desired; the sides of which are channel-shaped in section. The wires carrying the magnetising current are coiled round the frame in such channel section, so that when a current is passed through the wires the frame becomes and is hereinafter referred to as the magnet.

This magnet frame is provided with a door or shutter, which when closed blocks the aperture or opening of the magnet frame and cuts off the rays of light; whilst when open it allows the rays to pass to the film.

A light metal frame forming and hereinafter termed the armature, in outline similar to the frame forming the magnet, and having a similar aperture for the passage of the rays of light, is carried capable of sliding on studs attached to the magnet. Springs, which may conveniently be spiral springs, carried on said studs tend constantly to keep the armature pressed back away from the magnet, but yield to the pull of the magnet, when magnetized by the passage of the current.

The armature is connected to said door or shutter by suitable lever and link or other connection, so that the movement of the armature towards the magnet opens the door or shutter, which is kept open as long as the armature is held against or close to the magnet; whilst a movement of the armature away from the magnet closes the door or shutter.

The closing of the electric circuit by the movement of the film and the breaking of the circuit by the stoppage of the film is effected as follows:—

A pair of rollers drawn together by a spring are suitably mounted on the magnet frame or the stage and the film is caused to pass between these before entering the rays of light as they emerge from the aperture in the magnet. The movement of the film between the rollers thus rotates the latter. A centrifugal governor, such, for example, as is used in gramaphones, is mounted on the extended axis of the one of the rollers, so as to be thereby rotated. The sliding sleeve of the governor is connected to a switch or contact making and breaking device in the electric circuit in such a manner that when the rollers stop from breakage of the film or any other cause, the circuit is broken, the magnet demagnetised and the door or shutter instantaneously closed as above described.

Compared with apparatus in which the breaking of the film makes an electric connection to close the door or shutter, this invention has the advantage that a defect in the electrical connections entails no risk, whilst it does when the closing is dependent on the energising of the magnet, and the light can only pass to the film when the latter is in motion.

The Edison Manufacturing Co.

The Edison Manufacturing Co., Ltd., have an enormous factory at Willesden Junction, a district which by the enterprise of the London & North Western Railway is being rapidly converted into a capital imitation of one of our north country towns. Factory chimneys are more plentiful than trees at Willesden nowadays, and the site of the Edison factory, near the station, does not strike one as an ideal one for the production of film subjects; certainly the operator would have to go far afield before he found scenes of rural beauty. The Edison factory, however, is at present entirely devoted to the manufacture of phonograph records, with which the name of Mr. Edison is quite as closely associated as with the kinematograph and living picture film. At present the English office is a selling one only, as far as films are concerned, and the goods are supplied from the States, where also all the staging is performed, and the officials of the Company were very reticent when we hinted that they could hardly resist the temptation of so well equipped a building, and must sooner or later launch out and take films, or at least print them on this side as well as in America. Certainly, we were told, nothing of the kind is contemplated for the moment, but it is a fact that the film side of the business is now being cultivated in a much more assiduous way than for some years past, when we were in danger of forgetting Mr. Edison's prominent part in the trade right from the commencement, but for the contest raging round his name in the States.

One feature of Mr. Edison's business methods is admired even by those who in other things find themselves his opponents. He aims at the very best quality in all his products, and firmly refuses to cut prices when doing so means a proportionate falling in the standard of the goods. In the phonographic world an Edison record is the last word in technical excellence, and in the kinematographic business, Edison films have an enviable reputation for finish and durability. Edison films are not issued in such large numbers as those of some other makes, but each subject is carefully thought out and, it is obvious, much trouble has been expended in producing it.

Another point in the Edison policy is the right which the Company always asserted as to who should handle their goods. In the phonographic world, they are staunch upholders of fair business conditions, closely protecting their customers against the price-cutter. In the film business they are equally careful as to who should handle their films and kinetoscopes, and are all in favour of an organization of the trade on mutual beneficial terms.

The first kinetscope was made by Mr. Edison in 1887. It was a ponderous affair, in which pictures were seen through a peep-hole, instead of being projected, but since that date constant experiments at Orange, New Jersey, have evolved a machine which is recognised to be one of the most perfect on the market. We were informed that a large number are being disposed of in the country.

We hope to deal with this machine in a special article at a later date, but since safety devices are much discussed now, it may be said that it is equipped with safety spool cases, patent gate, and other methods for minimising the danger from fire.

This Journal is on sale at W. H. Smith & Sons' Bookstalls; or is sent post free weekly from the Publishers for 6/6 per ann.

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WHOLESALE AND EXPORT

102 Parkhill Road, London, N.W.

Mr. P. E. Stow and the Clarendon Film Co.

Mr. Stow may claim the distinction of being one of the earliest engaged in the manufacturing business, having originally been connected with the Hepworth Co., where he first met Mr. Lawley, his late partner.

The Clarendon Co.'s factory and studio at Croydon were not until recently situated conveniently for direct trading, and since the opening of the concern, the Gaumont Co. have principally controlled the Clarendon series from their London office. The comparatively recent developments of the trade generally, however, have obviated the necessity of this arrangement, since at the present, "the exhibitor prefers to stay in his office and view subjects sent on approval, rather than as heretofore calling round at the manufacturers," and the Clarendon Co. are taking advantage of this tendency to deal direct with the exhibitor, not only in the provinces, but also in London.

The Company's first production was "Off for the Holidays," and, said Mr. Stow, "the sale of this film has probably reached a world's record, which is decidedly satisfactory for a first issue, and a sufficiently reliable indication of no lack of experience or judgment. Since then there have, of course, been a number of extraordinarily successful subjects issued from the Clarendon Works, and of these "Saturday's Wages," "The Sailor's Wedding," "An Awkward Situation," "Three Maiden Ladies and a Bull," and a "Wild Goose Chase" are well known to every member of the trade.

Another point generally noticed about the Clarendon subjects is their level photographic quality. This is undoubtedly due to the fact that Mr. Stow has continually added to the equipment of the factory, which in its final state represents the fruits of his long experience in the trade, in the shape of labour-saving appliances and inventions for facilitating the rapid production of films. The operations are wherever possible performed by power, and Mr. Stow assures us that one man is by these means enabled to perform work which it took six to do in some other factories. As an instance of the progressiveness of the firm in the matter of apparatus, it may be stated that the latest type of printing machine just put on the market has been in use at the Clarendon factory since four years ago.

The staging of the Clarendon films is done on one of the largest stages in the country, at no great distance from the factory. The studio covers a space roughly of 80 ft. by 80 ft., and the electric installation enables the reproduction of pictures at all times, independent of our English weather.

In the matter of film productions Mr. Stow prefers to go slow, holding strong opinions on over production, which he describes as one of the greatest evils of the trade to-day.

"We have averaged one film a week for some time," he said, "and in the coming winter expect to double that number, but we do not bind ourselves down to any fixed number of films per week, irrespective of whether we have ideas or not. There is no reason, of course, why firms should not issue seven, or for that matter 70 films per week if there is a sale for them, but at present we have reached the point when films are being published in such large numbers that the firms producing them lose money and damage their competitors' business at the same time. Particularly is this so since the drop in the American business. The withdrawal of this market left several firms—who found the States a convenient dumping ground for the films which they found unsaleable in Europe—severely in the lurch. Before the Edison party sprang their patent claims upon us, many concerns found that America was not too discriminating in the class of subjects it bought. The discovery increased their output, in some cases quadrupled it, and these firms were sending 30 to 60 copies to America, of what could only be called film subjects by courtesy. It was a case of America with its big demand, and no great home supply, having to take anything sent it, and, of course, our firms were wise to make the most of the boom while it lasted. Where I think they are wrong is in keeping up the output, which the American trade rendered remunerative, after the demand had passed. Now-a-days firms are producing more films than are necessary, in some cases at a loss."

"What about the future," we queried.

"I think the future of the business will be unlimited as far as the popularity of living picture entertainments goes, but I confess I see no future for manufacturers, except by means of some measure of co-operation between renters and exhibitors and manufacturers.

"Now-a-days the price per thousand foot at which films are rented does not bring a return, because the low hire rates make a long life necessary for the film, and so less copies are required. I think a schedule of hire rates would be a decided boon, and if you can limit the life of a film to the period when it is fit for projection, so much the better."

"As to the shows themselves; do you think there will be any modification in the future living picture theatre?"

"I think there is a very rosy future for the living picture showmen, and that shows will be better and better. I am a great believer in effect working, and am of opinion that effects will be one of the features of the successful shows of the future, but at the same time I think imitation of the firing of guns—which seems to be the limit of stage effect working possible to some managers—can be overdone. Talking to showmen, I find a great indisposition to use effects at the present time, as they entail the use of so many different pieces of apparatus. It would be a big boon if an instrument could be provided by means of which one could produce any effect desired. I think the sale of an apparatus of this class would induce showmen to use effects."

Mr. Ralph Pringle, of the North American Aninated Picture Co., who hails from Glasgow, is to be congratulated on the fact that notwithstanding that the strike is still unsettled his show at Fleetwood is not affected, and the returns are as big as ever. The star lines on his poster are A Tragedy in Japan, The Motherless Child, and London of To-day. At Rochdale, he is showing The Chieftain's Revenge, The Eucharistic Congress, and Border Limit.

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MR. W. D. WALKER

The Safety Bioscope Co.

A CHAT WITH MR. W. D. WALKER.

This busy firm of universal providers to the trade, although only brought into existence about eighteen months ago, can now claim to be amongst the foremost of the traders who make a speciality of providing complete animated picture shows. The head of the firm is Mr. William D. Walker, who after many attempts we managed to "run to earth" at the firm's business premises in Haverstock Hill, and from whom we secured some interesting facts that, we hope, will be of interest to our readers.

Mr. Walker is a genial, "cute" north-countryman, and is a capital conversationalist. In the interview we had with him, he managed to say so much that was interesting that the difficulty is to compress it into the space at our disposal.

"Although I have only been in the film trade on my own account for the past eighteen months" said Mr. Walker, "I can claim a connection with it for over 15 years. In fact, I was one of those who assisted to make the first machine built in England. That was in Halifax, Yorkshire, in the year 1893. Previous to that I had been for some years engaged in the phonograph trade. Since 1893 I have been uninterruptedly connected with the sale and manufacture of kinematograph appliances."

"In those early days, no doubt, you had many strange experiences and difficulties."

"Oh, yes. One of the greatest difficulties we had to contend with in the early days was the breakage of films, and the impossibility of repairing them. Breakages were very frequent, and we had to resort to all kinds of expedients for patching up films. In despair, we had to throw many good films away owing to this difficulty, and it was a happy time for us all when the present easy way of piecing up was perfected."

"Your London experiences have been fairly varied, haven't they?"

"You may well say so. I have seen and noted the development of the trade with feelings of wonder. For five years, as you are doubtless aware, I was with a London firm during its early struggles, and left it eighteen months ago, when it had attained one of the foremost positions in the kine trade. That experience was invaluable to me, and thoroughly fitted me to take charge of a business of my own. Without egotism I may say that I am thoroughly conversant with every branch, being a fully qualified projector and photographer, and am able to personally carry out any part of the business."

"What are the special features of your Company?"

"Our business is to supply everything necessary for a complete picture show: films, projectors, lamps, winders, etc. We only need the simplest directions, and we guarantee to satisfy any customer in the shortest possible time. We make a point of supplying only the best and latest films, and our experience enables us to give the fullest satisfaction. We do not profess to supply the cheapest, but at all times endeavour to give the best of everything, whether for hire or sale. Distance is no object, and we are always prepared to supply complete entertainments in any part of the country."

"Have you anything to say about the proposed Government supervision of kinematograph entertainments?"

"I am quite in favour of legislation in that direction, which would no doubt have the effect of minimising the accidents that so frequently occur through the inexperience of operators. I would have every operator proved of full competence before being allowed to project a picture in public. To show that I am fully in earnest, I may say that I am now holding classes in perfecting young men as operators. I have sixteen pupils, whom I am taking through a full course of alternating, continuous and limelight projection. By this means I am endeavouring to safeguard my clients, as every operator I send out will be of my own training and as efficient as they can be made."

"What do you think of the proposed clearing house for films?"

"When I saw the suggestion in your valuable paper, I was delighted with the idea and saw great possibilities in it. Briefly, I would suggest a central building in London, where on a certain day in each week all the latest films could be shown; each firm to show in rotation, no one to have the preference. Orders could then be booked, and all the worry and trouble of going through films every day in the week would be avoided. Besides, such a scheme would have the advantage of bringing dealers together more frequently, and perhaps cultivating a better feeling among them."

Still chatting about various matters connected with the trade—especially of the hopeful prospect for the winter season—we entered the Sales department, where several new and improved appliances were brought to our notice. A new pattern projector, called the "Safety," which the firm are just putting on the market, has several important points of excellence, having a fireproof gate, automatic safety shutter worked on gyroscopic principle, and eccentric adjuster. It appears to possess every facility for safety and the proper projection of pictures. An ingenious re-winder and film measurer caught our attention, and the simplicity and quickness of winding, besides accurate measurement up to 2000 feet, should make this machine a most valuable asset in the trade. Other specialities consist of iron houses, resistances and the "Comfi" arc lamp. Each seems, as the firm claims, to be the best possible to be produced.

Mr. Walker has Mr. Cecil Escot to assist him in the management of this growing business. This gentleman has the onerous duty of supervising all the details of the business, and in no light measure takes a great deal of the worry of the business off the shoulders of his chief.

It must not be imagined that our interview was carried out without interruption, for Mr. Walker and Mr. Escot were in constant request, either at the telephone or with some customer, and we left Parkhill Road with the firm conviction that the firm's policy of only supplying the best of everything is the safest to pursue, and bids fair to speedily place the Safety Bioscope Co. on the highest pinnacle of success.

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A Fascinating Industry.

By Thomas Clegg.

One of the most modern industries, and perhaps also one of the most fascinating, is that devoted to the production of a motion picture. Scarcely more than a dozen years have elapsed since its inception, yet few countries now remain for the venturesome operator to conquer, immense capital is involved in its working, and occupation in the craft is provided in Europe and America alone for an army of workpeople.

The charm of pictorial motion in travel, spectacle, drama, comedy, sport, science and education generally is within call of the poorest, while for the learned and the opulent the revelations of the screen are equally interesting and attractive.

Reasons for this popularity are not far to seek, the principal one being found in the fact that the kinematograph deals only in the unusual and the marvellous, or what is, to the lay mind, the abnormal. The normal possesses little interest; only the wonderful attracts, holds, enthralls.

A shipwreck on Lundy Island, the capture of whales in the North Atlantic, the tumultuous rush of the mile-wide Zambesi over the brink of Victoria Falls, the magnificent eruption of an Antipodean geyser, the snowy silence of Alpine heights—these, amongst countless other attractions, are brought to the door of the veriest stay-at-home, and command rapturous acknowledgment from gallery and stalls alike.

General knowledge of the care necessary, the dangers to be braved, the thought, time, talents and means involved is very limited, the impression prevailing that the camera takes the picture and that a sort of ticking magic lantern does the rest. Few there are who realise that the marvels depicted for their enjoyment in the more or less comfortable seats of theatre or music hall have often involved great deprivation, strain, anxious thought, and, in many instances, extreme danger in their acquisition; not to speak of the thousand and one processes to which they are subjected before the perfect picture is projected.

The scientific accuracy of the various instruments and appliances necessary permanently to record the motion of an express train gliding at seventy miles an hour in a series of thousands of miniature pictures, the mathematical exactitude of the automatic machines which perforate and print the films in readiness for display on the screen—these, and the many stages through which the pictures pass on their way to completion would require more space for description than is now available.

The operator is perhaps the subordinate on whom most depends, and he must possess more than an ordinary share of the qualities which go to the making of a man. Natural aptitude, prompt decision, tact, endurance, resource and a thorough knowledge of his duties are amongst the first essentials. A ready wit, also, will serve excellent purpose on occasion.

Your ardent operator views his results—which he sometimes does not see for months after they were first secured—with as much wonder as do the members of the audience. His camera in position at the right spot, his faculties are too alert upon focus and speed to grasp details as they strike the critical spectator of the result of his efforts. Whether standing precariously with each foot upon the business end of a ginger-beer bottle to attain the right elevation for the picture of the first horse passing the winning post at Epsom, or diplomatically declining the honour of matrimonial alliance with the family of a Central African chief who graciously led forth his oldest and ugliest wife for the operator's acceptance, he must act with a promptness which allows not a moment for reflection.

In the case of the chief just mentioned, the blushing young operator only escaped enforced union with the dusky, wrinkled and palpably willing Phyllis by pleading religious convictions and the stringency of his own country's laws against bigamy.

Coupled with the qualities before alluded to—the primary one, in fact—must be that of enthusiasm for his art. Physical inconveniences must not deter, the element of danger must be flouted, if he aims to attain prominence. Called upon, not perforce, but by his own ardour, to secure the almost unattainable, he requests to be lowered in an empty cauldron by a travelling crane, that he may photograph for a few seconds, from a distance of a few feet only, a liquid stream of white-hot, molten metal as it pours from the furnace into the ingot moulds below. True, a sense of scorched eyeballs will remain with him to the end of his life, but he secured his picture.

No matter what the difficulty, the inconvenience, the danger, one phrase is always confidently awaited when the true artist is recounting his experiences, and the listener is seldom disappointed:—

"But I got my picture!"

The exercise of the quality of endurance is sometimes necessary in other than positively dangerous situations, as in the case of a veteran who was stranded in Bucharest with all his impedimenta and one English florin. His pictures were urgently wanted in London, remittances had gone astray, he was three days' journey from headquarters; he was a proud Scotsman and would not seek assistance. Fortunately, his hotel bill was paid, and he secured three sandwiches from the breakfast table before leaving. His one florin was viewed with distrust by local cabmen, but one, more sporting than the rest, consented for this sum to convey the operator and his kit to the railway station.

After three weary and foodless days' travel across Europe—a journey he will always remember on account of consequent internal gnawings—he detrained at Charing Cross. Leaving his baggage in charge of a friendly porter—no cloak-room fees being available—he reported himself at headquarters close by; the succulence of his first beef-steak and the aroma of his first cup of coffee are lingering recollections. All his inconveniences were forgotten, however, when, on the same evening, he saw the result of his travels projected upon the screen of a leading London theatre.

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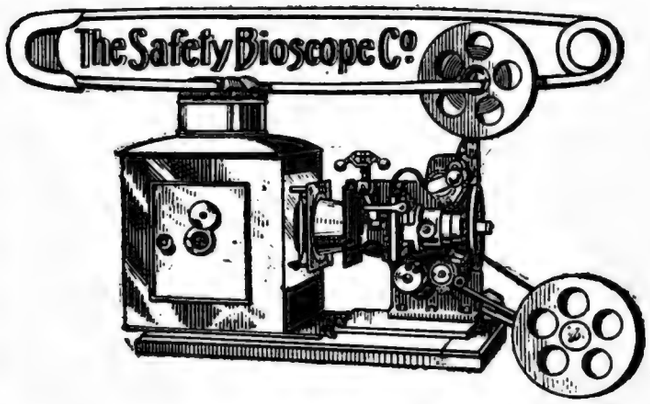

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Native willingness to submit to the eye of the kinematograph camera often varies with the country. Italian peasants, and those of southern Europe generally, will pose from a natural love of posing; the Montenegrin will inoffensively and with mild curiosity gaze at the instrument; the Turk—nothing disturbs his equanimity; one thing is certain, however, he has no very decided antipathy, the difficulty being, where he is concerned, to secure animation.

The Arab is decidedly antipathetic, and an operator taking passage on an evil-smelling pilgrim steamer bound for Jaffa could only secure typical groups by turning his own eye on objects far removed from the vessel, having previously assured himself that his camera was focussed upon the particular body of Arabs he wished to depict. The unconscious victims realised that he was turning a handle, but gave no thought to the direction of the lens.

The peasant of Western Ireland has suffered from the attentions of the picture-postcard fiend, and views all cameras with distrust. A typical town crier at Castlebar strenuously and mistakenly objected, until he was assured that the picture would be exhibited in America, upon which his reluctance mysteriously gave place to great eagerness, and he rang his bell and cried as town crier never cried before. Asked the reason for this change of front, the touching reply was given that perhaps his emigrant son in the new world would recognise his aged father in the old.

Ah! the one phase of motion pictures which makes them of more importance to people of all nations dwelling in other lands than any still life representation or written book, lies in the fact that the exile can see *home* as he left it. Irish audiences in the Far West shed copious and happy tears, and no matter how wild, how hopeless, how sad they may be, their features as they leave the theatre where glimpses of Erin have formed part of the picture programme show a soft and tender wistfulness most pathetic in its intensity.

"Life in an Irish Village?" There wasn't any. The whole place seemed as a city of the dead. Wretched cabins, rude outhouses, rutty roads, broken stone walls were in evidence everywhere, but of material from which to make an animated picture, not a scrap was discernable.

The operator was taking holiday with a congenial friend, As a busman spends his leisure day in riding idly upon another man's vehicle, so your enthusiastic operator never travels without the tools of his craft. In this instance he was touring the congested districts of Ireland, and the village aforesaid offered unusual charm, if some life could only be imported. The operator's yell attracted attention, and a woman peered from one of the cabins. With difficulty he gave her to understand his requirements, but she was doubtful as to whether they could be satisfied. In despair he rashly offered threepence for every youngster and sixpence for every donkey that could immediately be produced. The village was transformed! From every door and hut appeared children, donkeys, pigs, fowls and dogs. Clamouring mothers surrounded the camera, children fought, scrambled and squirmed, and the operator no longer lacked an animated subject.

Settling time came. He had not enough silver to discharge his liabilities. What he had in his pocket dissolved like snow in sunshine, and enough benedictions were poured upon his not very innocent head to pass even a more guilty soul safely through purgatory. But he lacked sufficient change. His experiment had cost him 35s., and he had only small coin to the amount of 15s. A sovereign was produced, but could not be broken up; gold, in the village, was an unknown quantity. The nearest town was six miles away, but one of the village fathers offered to walk thither and secure the necessary change.

Here a difficulty presented itself. No one man could be trusted, but eventually a committee of three was appointed. Pledged to fair dealing, they journeyed to town in a borrowed vehicle. Late that evening, as our party were returning, they met the old springless cart, with one man only visible, and he appeared strange in manner. Being questioned as to the whereabouts of the other members, he gravely pointed to the bottom of the cart, where the committee was sweetly sleeping away the effect of its potations. Little of that sovereign, it is feared, remained for the children for whom it was intended.

A camera man must be an expert at his own business, but the capacity for descriptive comment, or at any rate, power to transfer to paper, however roughly, some data, ought to be considered a sine quâ non. One man of the writer's acquaintance, a brilliant operator, was singularly lacking in this respect. He fearlessly ventured into situations of grave peril, where his comments and the information he could have given would have proved of world-wide interest and importance. Facts were wanted; journalists were scarce, and could not safely approach the scenes of operation. The picture man could not, without dangerous propinquity, secure the results his employers sought. This man hourly took his life in one hand and his camera in the other and secured his pictures, but could give simply no information respecting the situation.

Copious notes, however crudely committed to paper, would in a hundred and one instances of this man's career have proved most valuable, but, alas! he could not take them. "That's a hill—the other is an elephant. In the distance is a mosque. At the bottom of that street is a river," was about the extent of the information he could convey, though more than one correspondent of world-wide repute has envied this man's facilities and hungered for his opportunities.

The camera man should also possess ability to "bluff." He wants a picture; some jack-in-office, fast bound with red tape, sees fit to question his right. Perhaps he has spent vain hours in official anterooms in the hope of securing the requisite document without which he could not pass within sacred lines. Somehow this is refused to him, and he trusts to chance. Seldom, indeed, can a London policeman be wheedled or coerced, but unblushing cheek goes a long way. Ignorance, pretended or otherwise, of the language of the country is a familiar "wheeze" with one celebrated American lecturer. Verbal opposition to his camera is blandly taken for consent, and he begins to turn the handle. Remonstrated with, he listens with great show of politeness, still turning, and is only finally convinced of the official's stern refusal to permit the use of a camera when

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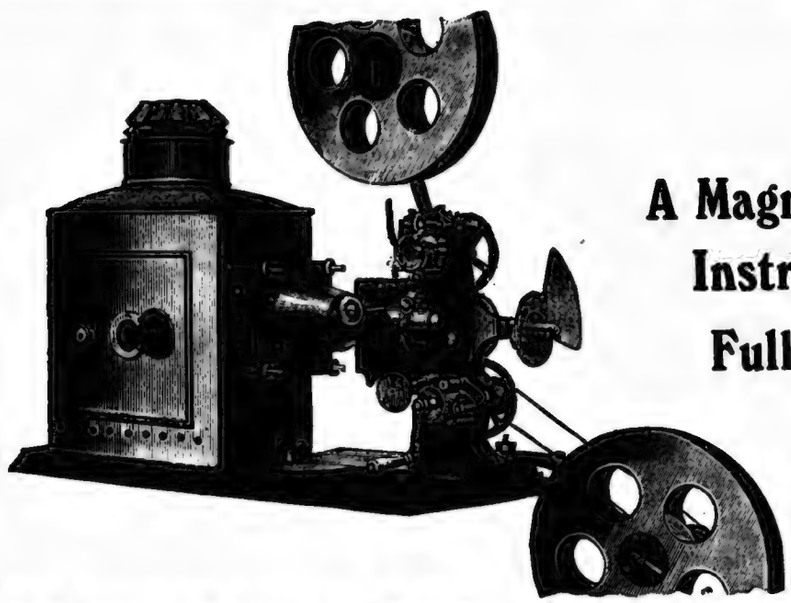

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Telegrams, "Photo," Sheffield.

the procession has passed and he has secured his picture.

The wily Scot before mentioned is not choice in his language when dealing with those who obstruct his view. No matter if the offender be peer or peasant, field marshal or recruit, his vitriolic tongue is allowed full play. When his work is done he gravely apologises for heat displayed, speaks of the national value of his—the only—picture of the event, and generally manages by his belated suavity to make friends.

The picture of a snake coiled round the branch of a tree was required in Wardour Street. The snake, a large specimen of the pine variety, was on the spot, safely tied in a pillow-case; the operators were present, the studio was prepared, but no tree branch was available. Scenic trees on canvas were plentiful, but a pine snake cannot coil on a perpendicular sheet. A happy thought struck the Scot.

"What price the churchyard at the bottom of the street? There are trees in plenty."

"Yes, and a caretaker!" growled another, less venturesome.

"Come along," said Mac. "Two of us will go."

More than two followed, to see the fun, but remained at a safe distance. The horrified loungers scattered to right and left, the camera was placed in position, the snake was liberated for a moment and made for the nearest tree. Up came the beadle, who gruffly ordered the men to desist. The presence of the second operator was now explained. His was the task of reasoning with the angry caretaker while Mac secured sufficient length of picture for his purpose. The snake was recaptured, and peace was restored in the usual manner.

"The man behind the handle" has his place, and a very prominent one, in this new industry, and the case for the kinematograph having thus far been stated, it may be of interest for a moment to consider the qualifications of those who control, not only the camera man, but every phase of motion picture production and presentation. The ruling spirit must possess such a knowledge of men and methods, of machinery and instruments, such diplomatic talent and commercial acumen as are seldom to be found under the same hat.

To one man alone, of all the shrewd spirits controlling this craft, is accorded, even by his rivals, pride of place. Others may envy, many imitate, some detract, but all most frankly and unreservedly acknowledge Mr. Charles Urban as the master mind.

He it is who is interviewed by every man of parts from every country who is far-seeing enough to calculate upon the usefulness of the kinematograph in state affairs, in commercial enterprise, in private ventures and to the public advantage. Every scheme is quickly grasped, its possibilities acknowledged and its imperfections noted, almost before the preliminaries are voiced. Expeditions of vast importance, great expense and far-reaching effect are quickly arranged and fitted out, Letters of introduction are secured, experts are despatched, and matters run more or less smoothly until the negative film begins to arrive from the distant operators.

The Genii of the Bioscope Lamp, who shines as an organiser, becomes positively brilliant as an editor of picture subjects. With *ruthless* scissors he discards from the series illustrations and phases of life, the acquisition of which alone would make less exacting men happy. He knows his clients and their requirements; he knows the great public for whom he and they cater in various ways, and he sternly cuts out and joins together, while less experienced men stand aside and gasp at his daring.

Not only does he keep his finger on the world's pulse to note its happenings, despatch his operators to the right spots and edit their productions, but every process in the completed establishment over which he rules is guided by him. Himself an inventor, he knows the value of brains devoted entirely to the work of improving machinery already almost perfect. His own ideas are joined to theirs, worked out, made practicable and utilised, and every workshop is the great factory in Soho is now equipped with the most scientifically accurate time and labour saving plant that genius can invent and money can supply.

Here negative films are developed, and stored in readiness for use in fireproof strong rooms which already contain a priceless collection of records of state, and of public and private importance—the day is not distant when accommodation will be provided for many of these subjects amongst the national archives. Here, too, the positives are printed, developed, dried, cleaned, joined together, packed and forwarded to every quarter of the globe. Accommodation is provided in this unique building not only for the production of the pictures themselves, but for the manufacture of the delicate instruments used in securing and projecting them.

Cameras, tripods, arc lamps, projecting machines, optical systems—every kinematograph appliance, in fact, is made and tested, each in its own complete and replete department. The daily output of film is counted by the mile, and the instrument making capacity of the establishment is almost equal to that of the rest of the trade combined.

In the luxuriously appointed and specially equipped exhibition hall, the man who suggested, the master who planned, the operator who secured, in company with the interested heads of state departments, or scientific laboratory, or business enterprise, or educational authority, the lecturer or the entrepreneur who will ultimately benefit—all may see the finished work of many brains and hands projected in animated picture form by machinery as perfect as science can make it, upon the painted wall at the opposite end of the room.

The Press extols, the public gazes in fascinated wonder, but few of the hundreds of thousands who subsequently appreciate ever pause to consider the pains, dangers, expense and deprivation endured and incurred in their acquisition.

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Shows I Have Seen.

No. 3.—Cinematinees at the "Pav."

For determination and boldness commend me to the London Cinematograph Co., Ltd. Their originality has already gained ground in the land of hiring; their thoroughness in producing such a film as the Lady of the Lions was unmistakable, every detail being carefully thought out, irrespective of expense, to get as near perfection as it is possible, and now we find them trying to accomplish what so many have failed in—provide a picture show in the afternoon at a London Music Hall.

I looked in on them on Thursday last and had a chat with manager G. W. Jones. There was a very respectable "house" present, who seemed satisfied that they had obtained value for money, and, to judge by the repeated applause, were pleased with the programme. They certainly had plenty of variety—gramophone, living pictures, chronophone, and a ladies' orchestra ingeniously commingled.

Among the subjects presented I saw Pathé's tragic Marie Stuart film, with its artistic colouring, its remarkable acting, and its closing beheading scene, which produced hisses from the audience, so realistic did it seem. That renowned Eclair production Nick Carter, Wrench's Life of a Chick, Hepworth's Prospecting for Gold, Pathé's New Laid Eggs, and Revival of Turkey showed that the management were determined to pick the best subjects irrespective of the maker. Gaumont's, of course, figured when we listened and watched Harry Lauder and Tortajada on the chronophone. Other subjects were Man in Overalls, In a Stone Quarry, Lady of the Lions, Those Terrible Kids, Children of the East, and many more notable productions.

The show certainly deserves, and I believe will obtain support, for the "pitch" is right in the centre of the hub of the universe, and many with time will avail themselves; but the programme can in my humble judgment be vastly improved. The projection is not all that I could have desired. There is a flicker which betokens either a machine incorrectly adjusted or an imperfect projector. The music does not blend with the subject, and is capable of improvement. What I mean is better exemplified by the band which accompanies the pictures at West's Army and Navy—there it seems part and parcel of the picture, while at the "Pav." it gave one the impression of only being put on to stifle the noise of the projector. Then, too, it stops dead with the finish of the subject, and there is a three minute's dark silence while the spool is being changed. These are small points I know, but with the possibilities that they have, only the best of everything will spell success. Perhaps I am hyper-critical—one gets so, seeing pictures day after day—but I know the proprietors are open to suggestions, and that their desire is to make the Cinematinée London's premier picture show. I trust this will ultimately be achieved, and that on my next visit I may be able to award the entertainment nothing but praise.

Readers will do us a favour by mentioning the "Weekly" in any communications with Advertisers.

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Mr. J. Rosenthal needs no introduction to the film trade. As a successful kinematographer of war scenes, and author of some of the most successful pictures shown at the Urbanora matineés at the Alhambra during the South African War, he is known by reputation to everyone who has followed the history of the film business. Now, after experiences as an operator probably unparalleled for adventure and interest, Mr. Rosenthal has established himself in the, by comparison, humbrum rôle of manufacturer, and has already issued a number of subjects which appear to promise him as great a success in this new field as in that with which he is more generally associated.

Mr. Rosenthal has followed the example of his neighbours at Mitcham, by taking a house with a history for his headquarters. "Wrencote," High Street. Croydon, was erected and for a time occupied by Sir Christopher Wren, the architect of St. Paul's Cathedral. It is a good example of the old-fashioned, roomy country house, and furnishes ample office space, while at the same time offering picturesque possibilities for photographic purposes, which have already been utilised in the "Rosie" films.

At the end of the grounds Mr. Rosenthal has erected one of the most compact film-producing plants it is possible to imagine. There are a series of small buildings provided with means of intercommunication, and comprising developing, printing, perforating and drying rooms, capable of turning out about 2000 feet of film per day. One vacant piece of ground is, Mr. Rosenthal told us, to be shortly roofed in with glass for use as a studio, and the factory will then be quite the most compact in the trade.

The foregoing we gleaned in the course of a rapid run round the works—then unfinished but now in full working order and producing regularly—and seated in the office once more, Mr. Rosenthal was persuaded to speak of his experiences and plans at greater length.

"I think," he said, "that I can claim to be one of the pioneers. I first became interested in 'living pictures' before the kinematograph or bioscope was dreamt of. The living pictures of that period were not projected, but inspected through a peep-hole, and could only be seen by one person at a time. The Edison kinetoscope was the first instrument of this kind, and as a pharmaceutical chemist with a leaning towards photography, I was greatly interested in it. When the projected picture made its appearance, I drifted into the business which then gradually came into being—like many others who have done well since. Many people whose names are now 'household words' as far as the kinematograph trade is concerned had not been heard of in these days.

"I was for a long time associated with the Warwick and later with the Urban Co., and have travelled pretty nearly all over the globe for one or the other. I had always been anxious to see the world, and gladly seized the opportunities that presented, though now I occasionally regret that I did not stay at home and take the step I have taken now many years ago. I have been through four wars with the camera—the South African campaign, the Pekin Expedition, the American War in the Phillipines, and the Russo-Japanese War—and have also visited practically every British colony and Egypt, India, Borneo, China, Japan and the Continental countries in search of pictures."

"You have met with some adventures on active service?"

"Yes, I have had some narrow squeaks that I hardly like to think of even now. More than once, men have been killed at my side, but I think my most nerve-racking experience was outside Port Arthur. I had set up my camera on the plain to take a picture, when a Russian battery sighted me and, apparently taking me for a signaller and the camera for a heliograph, began to bombard me with twelve-inch shells. Some of the latter struck the sand on either hand, and made cavities big enough to contain a horse and cart. I was not sorry when I got through my spool on that occasion, I can tell you."

Mr. Joe Rosenthal.

"There are very few pictures of hand-to-hand fighting?"

"No, because there is nowadays no hand-to-hand fighting to speak of, and what little there is gives no chance for the use of the kinematograph camera. I can recall a terrific hand-to-hand struggle in one of the Port Arthur forts. I was with the Japanese, and carried a hand camera in the hopes of snapping one or two incidents, but the fort was blown up by the Japs and all of us, camera and all, absolutely covered with a thick layer of disintegrated stone. Some of my worst experiences were not in war time at all. In Borneo, for instance, a purgatory of a place, I was laid up with fever. On another occasion, in Egypt, while taking pictures of a party of Arabs displaying their horsemanship, both myself and camera were within an ace of being galloped over by accident."

"The censor is an obstacle in campaign work?"

"Personally I found him perfectly fair. I was allowed both in the South African and Russo-Japanese wars to secure

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pictures of the armies under all sorts of conditions, but in each case, before despatching my undeveloped films home, I had to make a report to the censor of what I had taken. If he thought it could safely be allowed through he gave me a pass and at the same time reported home what I had stated. If it had been found that I had mis-stated the contents of the parcel, I was, according to the terms of my license, liable to be court-martialled just like a soldier.

From personal reminiscences Mr. Rosenthal turned to his plans for the future. With him as with almost every other manufacturer the question of over-production gave rise to some severe comment, and he stated that he would not be a prolific producer, but what little he made would be as good as he could make it. On another point he expressed a decided opinion.

"The reduction to 4d. was a big mistake, and the firms who were the first to reduce their prices will be the first to feel the results of the reduction. A small man going on modestly, making on a small scale and with only small establishment charges, can obviously sell cheaper than larger firms, and it is my opinion that it is the slow-going firms who will last longest and fare best in the long run.

"The hiring trade is in a very serious state; films are worn to pieces and kept in use months after their proper place is the waste bucket. They should be retired after a certain use, but, I confess, I despair of any joint action being taken while every concern in the trade is afraid to trust every other."

"What are your plans as regards subjects?"

"I have made a good deal of trick stuff, for which I think there is a big call. There is also, in my opinion, a vastly increasing demand for scientific subjects for private use, and I have already taken films of medical subjects, which, of course, will not be shown in public. I am also engaged on a long series of films to illustrate a series of lectures on Public Health to be delivered in the autumn."

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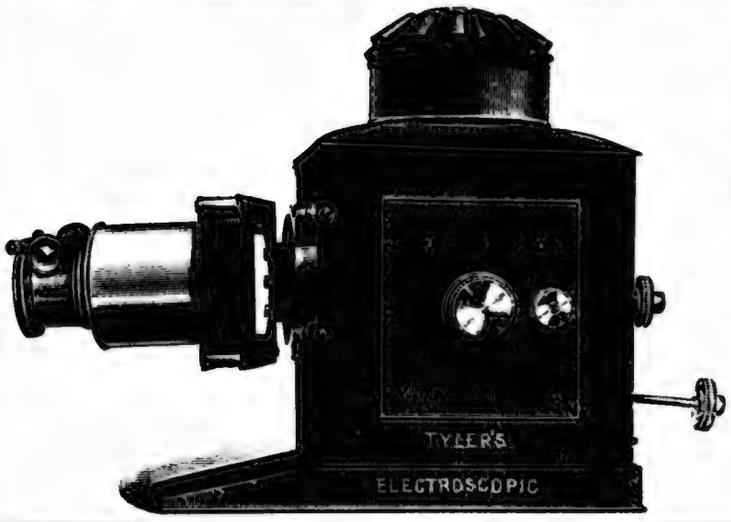

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Screamingly Comic. Must be seen to be appreciated.

Length 357 feet. 4d. per foot. Price £5 19 0 net.

The Fountains of Versailles.

Beautifully Toned and Coloured.

Length 260 feet. 4d. per foot. Price £4 6 8 net.

The Medal of Honor.

A Pathetic Incident.

Length 390 feet. 4d. per foot. Price £6 10 0 net.

A Panic in the Village.

The adventures of a trained bear, who escapes and causes a laughable panic throughout his journey through the village.

Length and price on application.

A Balloon Ascent.

A magnificent view of Paris from a balloon, also showing the new French air-ship "La Patrie."

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Three New Subjects from our own Studios—

TWO TOUGH KIDS.

A New Comic ready to show this week. **Length and price on application.**

STRATFORD-ON-AVON (the Birthplace of Shakespeare),

AND THE MOP FAIR. (Ready to show this week).

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A strong dramatic subject, posed by **JEM MACE,** former Champion of England. A big sensation. Wire for it quick. Ready to show this week.

Length 280 feet. 4d. per foot. Price £4 13 4 net.

15 New Pictures all worthy of a place upon the up-to-date showman's programme.

We will be pleased to show buyers any or all of the above films at any time at our Showrooms, 154, CHARING CROSS ROAD, LONDON.

Agents in Foreign Countries and the Colonies wanted to handle our Lines.

Mr. G. W. JONES, formerly of the Palace Theatre, has charge of our business, and will be glad to see all his old friends and customers. Pay him a call and look over our new features.

Send for our New Catalogue of Films to Hire.

Now Ready to Mail. ***Free on Request.***

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London Cinematograph Company, Ltd.,

154, CHARING CROSS ROAD, W.C.

"Up-to-date and a little ahead." Backed by Brains, Business Experience & Golden Sovereigns

Kineto, Ltd., and its New Projector.

Mr. J. G. Avery's Programme.

Mr. John G. Avery, who until recently was the right hand man of Mr. Charles Urban, has lately opened out for himself in the premises recently vacated by the Urban Co. at 48, Rupert Street. Mr. Avery is manager of Kineto, Ltd., a new concern which is directing its attention particularly to the marketing of certain bioscopic novelties, but which has also already worked up a considerable connection as factors and dealers of projectors, and which is, in Mr. Avery's words, open to take on any other class of work connected with living pictures, which, upon investigation, appears to be worth cultivating.

A first call at the offices of Kineto, Ltd., might well lead one to believe that the "Clearing House" recently mooted in our pages had come into actual being, for the showroom, which has been considerably altered and enlarged since its occupation by the Urban Co., contains quite the most comprehensive collection of apparatus that we have yet seen in one establishment, and Mr. Avery also tells us that it is his ambition to be able to show copies of every make of film on the market to his clients, sparing them the trouble of a tour round the various headquarters. Generally speaking, he can obtain a copy of any film which a customer desires to inspect at a few moments notice, while the latest "Urban," "Eclipse," and "Radios" films, for which he has been appointed special agent, can be supplied from stock.

In addition to selling films, Mr. Avery will manufacture—paying particular attention to topicals—and will undertake the taking and developing of films to order. His wide experience of the trade as photographer and manufacturer ensures good work in this direction. The issue of plot subjects is not contemplated for the moment.

As if these manifold activities were not sufficient to keep himself and staff busy, Mr. Avery is looking out for fresh worlds to conquer and expresses his willingness to act as buyer for any foreign or colonial buyers not represented in this country, a work he is particularly well qualified to perform, from the fact that as a dealer practically all the latest subjects reach him directly they are issued. Kineto, Ltd., are also entertainers.

"I think there is something in private living picture entertainments," said Mr. Avery. "I am pushing this side of the business vigorously and our exhibition department is likely to become one of the most important. We can supply all kinds of shows, from a drawing room entertainment to a music hall turn, but it is of no use managers applying to us who want the latter for £3 per week, which, I understand, is the figure at which some of them value the attraction. We won't take on any contract which doesn't allow us to present a programme up to our standard. It is my view—and you might put this into capitals to drive it into people's heads—that the living picture line, if properly handled, is easily the best on any variety programme, and I think it a shame that exhibitors throw away such an attraction for nothing—or thereabouts."

As to apparatus, Mr. Avery pointed out to us in the showroom, projectors by Urban, Kamm, and Porders (makers of the Cameragraph, one of the favourite machines of United States Fire Insurance officials) in addition to his own Kineto projector, and stated that he would be gradually extending the range of instruments until a buyer would be able to inspect and compare the pick of those in the market in the one establishment. The basement of the premises has been fitted up as a projecting saloon, in which a 10 ft. picture can be shown, and any machine can be fitted up here and tested in a few minutes.

If you want to hear Mr. Avery really eloquent, you must get him on the subject of the "Kineto" projector, specially made for and sold by him. One of these instruments was in use in the projecting room at the time of our visit and threw the Urban "Oyster Fishing" on the screen with a steadiness which even the equipment at Urbanora House had no surpassed when we previously saw the subject. After the practical demonstration Mr. Avery went over the features of the instrument with us, and the inspection left us with the opinion that the Kineto was an instrument well worth the careful inspection of every would-be buyer. Certainly we can recall no instrument which combines so many new features with such real simplicity of working.

Mr. J. G. Avery.

In appearance the Kineto is unlike any other projector on the market. The box-like base is quite new, the lantern body approximates more to the American than to the English pattern and the stand is perhaps the greatest novelty of all English exhibitors have, up to now, quite justifiably looked with suspicion on all metal stands, for most of those coming from America are highly unsteady and rock at the slightest touch. The Kineto stand is not of the usual tubing, but of steel bars, and has a unique series of movements. Both the front and back legs may be extended, raising or depressing the instrument to throw the light up or down at will, and can be at once locked in any required position.

The method of passing the film through the gate is an improved form of pin movement. The latter is universally recognised as giving the best results on the screen, but has been generally abandoned in favour of the dog, because in its usual form it is terribly severe on the films. For the Kineto it is claimed that the good result on the screen is obtained without this accompanying drawback and judging by the appearance of a piece of film which Mr. Avery tells us has gone through the machine about 200 times for demonstration purposes, the pin movement of the Kineto is more safe than the usual "dog."

The lantern body is a particularly high one and allows the use of 16-inch carbons. It is fitted with special condensers in spring mounts, which Mr. Avery remarks are good for the exhibitor but bad for the dealer, as they prevent any demand for condenser lenses to replace broken ones. The take up is of the direct geared pattern and winds very closely. Mr. Avery offers to send a fully descriptive catalogue of this and other lines to any one mentioning the Weekly and showmen would find it a highly interesting volume.

The Vitagraph Co. of America.

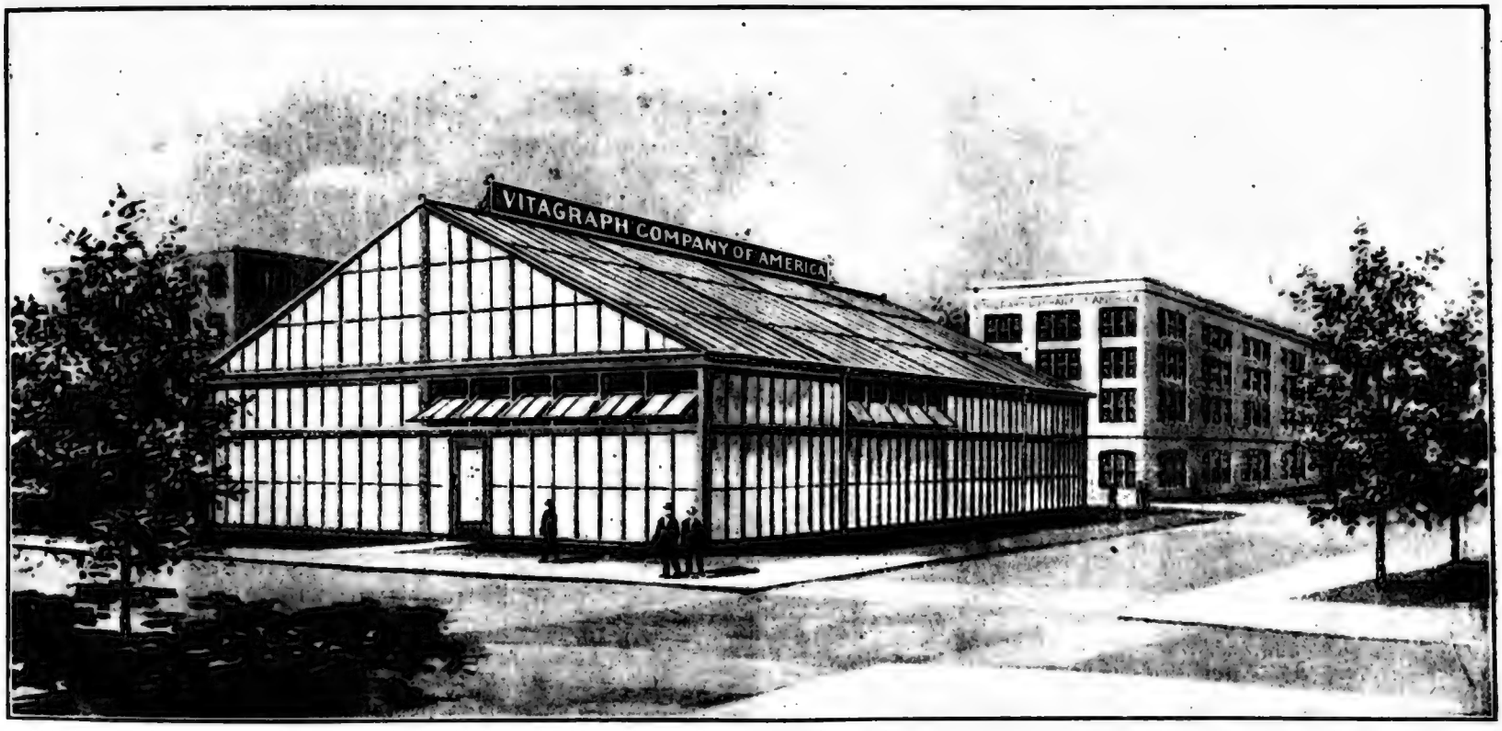
A Tale of Continued Expansion.

The Vitagraph Co. is officially known as "of America," but this qualification in its title, however apt at one time, is now something of a misnomer, for the Company's invasion of Europe, although the first step was only taken two years ago, has proceeded so rapidly that nowadays there is no European town of importance where a Vitagraph office or agency is not established, and you can hardly visit a living picture theatre, whether it be in England, Germany, France, or more distant countries, without finding a goodly proportion of Vitagraph films on the bill. This attack on the foreign market has coincided with a considerable enlargement in the Vitagraph Co.'s manufacturing arrangements in America.

Like many of our most famous firms, this concern began in an intensely modest way. It was, as in many other cases, a case of wide awake men with a knowledge of the entertaining world seeing the possibilities of the living pictures, directly they made an appearance. Messrs. William Rock, Albert E. Smith and Stuart Blackton, respectively President, Treasurer, and Secretary of the Vitagraph Co. of to-day, had all been engaged in entertaining the public in one way or another previous to the birth of living pictures, and when that happy event occurred they set to work and established a factory for producing living pictures, and called themselves the American Vitagraph Co., which, translated, means literally the American Living Picture Co., a sweeping title to which at that date they were alone entitled. Both Mr. Rock and Mr. Smith are known on this side and Mr. Blackton is now on his way across and expects to arrive on the 20th.

It would be interesting, if it were possible, to contrast the initial modest establishment of the three partners with the gigantic factories maintained by the Vitagraph Co. at the present time in America and Europe. When in the recollection of the writer (and of every member of the trade), Vitagraph films were first introduced to English buyers through the agency of Mr. Charles Urban, the total output hardly averaged one negative per week. With the opening of the London office in January, 1907, under the management of Mr. George H. Smith, brother of the Treasurer of the company, one per week became the rule. Hardly six months had passed before the one became two, and quite recently the two became four, and at the present time the average output is 2,000 negative feet per week, and if rumours that we hear have any basis, it is not unlikely that this will still further increase. Films are for the present staged only at New York, in one of the two studios which the Company possess at Brooklyn and Long Island. The largest and latest of these studios we are enabled to illustrate. For the production of positive films the Vitagraph Co. have two huge factories, and the distribution of the films in the States is accomplished by series of offices in the largest towns.

With all these facilities for production it would be thought that the company were in a position to fulfill even a world-



THE STUDIO AND FACTORY AT BROOKLYN.

wide demand for Vitagraph goods, but a year ago the partners found that, extend as fast as they could, European orders could not be supplied to time, and with characteristic promptitude Mr. Albert E. Smith hurried over to Europe by the fastest boat obtainable, and in the course of little more than a month had secured premises in Paris, satisfied the requirements of the French officials—with whom red tape is quite as much beloved as with our own public bodies—installed a complete developing and printing plant, and, leaving the work in the capable hands of Mr. Ronald Reader, an old friend of his and colleague in the Vitagraph Co., took the next boat back to New York, incidentally baulking the KINEMATOGRAPH WEEKLY of a desired interview. Since then, Mr. George H. Smith tells us, the Paris factory has been in a continual state of expansion, and even now it is difficult to find sufficient room for the work that crowds in. The Paris factory has the work of supplying all Europe with prints, and Mr. Smith tells us that it has as great a call for prints as the

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The Trombone Player.

The champion trombone player--Nothing can stop him—He plays the pictures off the wall, the furniture out of the house, and is ultimately kicked out by his landlord.—Continues playing in the street, and causes the hats to fly from people's heads, and at last blows over a bathing tent, containing two ladies.—Back at the house his efforts finally bring down the walls about his ears.

Length 370 feet. **Price £9 5 0 (less 33⅓ p.c.)**

	Feet.	33⅓ p. c. off.
Beautiful Scandinavia	390	£9 15 0
Only a Dart - - -	271	£6 15 6
Button of Invisibility -	265	£6 12 6
For His Child's Sake -	460	£11 10 0
Piracy in Nelson's Day	350	£8 15 0
A Week in Russia -	511	£12 15 6
Around Constantinople	590	£14 15 0

The "Walturdaw" Co., Ltd.,

— 10, DANE STREET, HIGH HOLBORN, LONDON, W.C. —

Telegrams: "ALBERTYPE, LONDON." Telephone: 4707 Holborn.

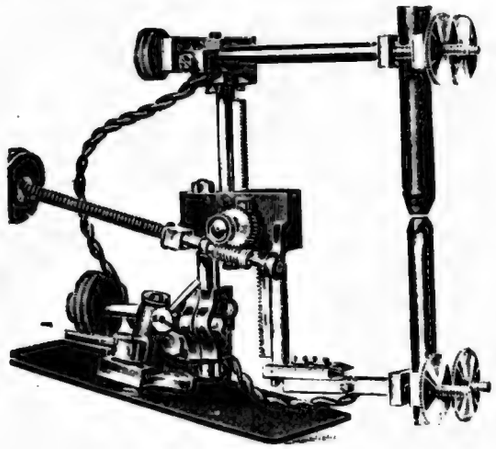
American factories, if not greater. This is due partly to an enormous and increasing demand from Germany. France and England, while not buying so largely as the Fatherland, show a sufficiently great appreciation for Vitagraph films and rank about equal as regard sales.

The Vitagraph Co. are famous as producers of "headliners"; indeed, probably no firm has had so large a proportion of the really sensational successes of the film world. Better than any argument to sustain this assertion is the following list of the most successful subjects, to which, Mr. Smith tells us, the firm are confident of adding largely during the coming winter: Raffles, Automobile Thieves, Escape from Sing Sing, Sherlock Holmes, Liquid Electricity, Despatch Bearer, The Haunted Hotel, An Indian's Revenge, and The Last Cartridge. The latter, Mr. Smith tells us, he regards as the best subject issued since he undertook the management of the London office, and in the experience of many showmen, the greatest money getter ever issued. Some of our most famous travelling men have said that this film brought in more money than any other in their recollection, and this statement can be substantiated by names if desired.

In bringing this brief summary of the history of one of the most important concerns in the trade to a close, we may add that the film buyer who calls at 25, Cecil Court, will find Mr. Smith one of the most genial members of the trade and always ready to assist his customers, even when doing so means leaving the beaten track of business.

The Hepworth Manufacturing Co., Ltd.

The various activities of the Hepworth Manufacturing Co., Ltd., have been so often recorded in the WEEKLY, that it is hardly necessary to go into a detailed account of the firm's origin and growth here, but for the benefit of new readers a brief summary of some of the most salient points in the history of one of our oldest concerns may not be out of place.



THE HEPWIX ARC LAMP.

Before the kinematograph was invented, the Hepworth family had already been associated with lantern work. Mr. T. C. Hepworth, the father of the present head of the company, is famous as one of the most successful editors of the *Photographic News*, and, by general consent, the finest lantern lecturer of his day. Mr. C. M. Hepworth started making films in 1899, and the business was formed into a limited liability concern in 1904. Recently a German branch has been established, which is finding a great demand for the Hepwix specialities in that country.

Mr. C. M. Hepworth is also well known as an author on subjects connected with his profession. His "A.B.C. of the Kinematograph" is acknowledged to be the standard work on the subject. He has also written largely on the subject of electricity, and in this connection it is interesting to recall that he was the originator of the hand-feed arc lamp now universally used where the electric light is the illuminant. The Company make a strong point of special apparatus, and manufactures the famous Hepwix arc lamp. Other specialities of the firm are the Hepwix projector, of which a large number of models are supplied, measuring machines, rewinders, etc.

The Hepworth Company recently suffered a misfortune at their factory, the greater part of which was burnt to the ground. "Out of evil springeth good," however, and the necessary rebuilding operations enabled the firm to bring their factory right up to date. The staging is largely done upon a specially fitted indoor studio, equipped with a powerful electric light installation. The Hepworth Company were, we believe, the first to adopt electric light on a large scale for staging purposes in this country.

As one of our oldest established houses, it is gratifying to find so much vitality in the Company, who evidently do not intend to be left behind in the present struggle for superiority. Mr. Parfrey reports that since the recent increase in their output to three films per week they are as busy as possible getting out stuff, and find it difficult to keep up with the demand. As to their methods, they are more reticent than some other concerns in the trade. "We have ways of our own, and keep to them," said Mr. Parfrey. "We have many instruments, some of them patented by us, in use at our own factory, which we do not sell, but reserve to maintain the standard of our products."

The Nordisk Films Co.

The Nordisk Films Co., the authors of our "remarkable film" for this week, are a comparatively young firm, having only been started by Mr. O. Olsen at Copenhagen three years ago, but so good a use have they made of this time, that by common consent they are now among firms of the first rank, particularly in the Continental market, for which their films are pre-eminently suitable. The London office was opened only eighteen months back, and for some time it was felt that the Nordisk films were hardly of the kind best appreciated by the English showman. Since that date, however, there has been a much greater proportion of good comedy subjects on their lists, and under the smart management of Mr. Landmann, the firm's productions have made their way into the stock of every showman in the country.

The Nordisk Co. are, in our opinion, at their best in travel and coloured films. The staging of the ordinary films, however, and the level of the photography, call for special praise. There may be some of our readers who only occasionally buy who have not yet made the acquaintance of the firm, and we firmly advise them to get in communication with them at once, for if we mistake not, Nordisk subjects are destined to take a still higher place during the coming season.

It may be interesting to add that Mr. Landmann has succeeded in building up a thriving connection in the colonies, and tells us that he ascribes this in a great measure to his advertisements in the KINEMATOGRAPH WEEKLY, which have brought him enquiries from India, South Africa and Australia, among other places.

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Ninety Balloons competing at Berlin. Many English Competitors—A Fine Picture.
Particulars, Length, etc. (approximately 365 feet), on application.

SHERLOCK HOLMES.

For full particulars of this **Feature Film**, see article this week. An absorbing subject, the interest of which is enhanced by novel stage effects. The **fight in the moving train** is the **perfection** of **realism**. Length 1141 feet.

HERCULES THE ATHLETE, or LOVE BEHIND THE SCENES.

A beautifully staged subject. Music Hall stalls and stage shown with perfect realism. A thrilling story, full of interesting glimpses of the world behind the scenes. Length 531 ft.

ST. PETERSBURG.

River and street panoramas. The Tzar's magnificent palaces and the wretched quarters of the poorer districts contrasted. Russian soldiers marching through streets. Length 476 ft.

Ask at once for Special List. **NO HIRE.**

Round the Shows.

We shall be glad if Showmen and Exhibitors will send us their Programmes, List of Films, or any information respecting their doings.

At the Pavilion, Sunderland, the Press Gang, a Curate's Honeymoon, and Life are the star turns on an excellent bill.

Embee Hall, Lancashire, is gaining popularity for its picture show. New Laid Eggs and Love at First Sight are two of the attractions.

Sydney Carter's New Century Pictures at Picton Hall, Liverpool, are as popular as ever, judging from the large audiences which attend daily.

Bates's Electric Pictures, at the Constitutional Hall, Bury St. Edmund's, are presenting A Week in Russia, a Woodland Tragedy, Nocturnal Thieves, and a New Waiter.

The Premier Pictures, at Central Hall, Colne, this week included Prospecting for Gold, Brigand's Love Drama, The Wishbone, Life of a Chick, Viking's Daughter, and Wonderful Fertilizer.

The New Century Animated Picture Company commenced their annual visit to Hull at the Circus on Monday, under the management of Mr. John May.

The U.S.A. Pictures have opened a short season in the Kinnaird Hall, Dundee. A capital collection of films is displayed, including Eucharistic Procession, Quebec Pageant, and Marathon Race.

Poole's Myriorama, at the Round Room, Rotunda, Dublin, has caught on immensely, and great audiences are ntghtly attracted by the many enjoyable features presented.

The Empire, Nottingham, is giving this week a Child's Forgiveness, The Lady or the Lions, and at the Grand, Quebec to Niagara, the Aspirator, and a Son-in-law Wanted. Mr. A. Saget is the operator.

At **Peckham Public Hall** pictures of both a sensational and humorous kind are to be seen, including A Drama in a Stone Quarry, A Stepfather's Jealousy, Runaway Ma-in-law, Love in a Telephone Box, and A Trip through Picturesque Holland.

The Continental Picture Company are this week paying another visit to the Town Hall Assembly Rooms, Rotherham. The programme includes The Doncaster St. Leger Race, The Dieppe Motor Race, A Chase for a Bike, Baby's Playmates, and John the Idiot.

King's Hall, Birmingham.—Considerable changes have been made in the picture exhibition, which continues to enjoy a large measure of popularity. This week there have been introduced the Isle of Man Motor Races.

Pringle's Pictures at Colston Hall, Bristol, do not wane, in spite of the fact that they have formed the attraction there for several weeks past. Among the most interesting of this week's are John Bull's Bread Basket and The Press Gang.

Mr. Waller Jeffs at Curzon Hall, Birmingham, this week, comprizes a programme including Bull Fight at Barcelona, Motor-boat Racing at Burnham-on-Crouch, Harvesting Buckwheat in Brittany, Episodes of Brigandage in Calabria, and pictures of the Birmingham Military Veterans and South African Service Men.

The Court Theatre, Brighton, has some good top-lines this week. Among them we notice John Bull's Bread Basket, Miss Pimpernel's Gown, the Highway Robbery, Gipsy Girl's Gratitude, Charlie's Dream, Mr. Simpson's Artful Ruse, Mountaineer's Son and McGrady's Capture.

Empress Picture Hall, Hartlepool, is crowded nightly. A capital series of pictures is being shown, amongst them being Saved from an Eagle's Nest, The Launch of the Menas Geraes, Dublin Horse Show, The Magic Sack, The Rocking Chair, The Diamond Thieves, Barbara's Father, and Mother's Darlings.

London Animated Picture Company.—This week, in the large hall of the Exhibition Buildings, the London Animated Pictures Company are paying their first visit to York. This company claims to be the largest in the world, and they are submitting a unique and up-to-date programme of all the very latest and best films from their own factories, both at home and abroad.

The Picture House, Patricroft.—The Continental Animated Picture Company commenced their seventh week with great success on Monday, when they showed some perfect pictures. The programme included the following films:—A Drama in Seville, Where's the Drummer? Our Ice Supply, The Foundling, The Servant Hypnotist, and The Girl from Montana.

The Assembly Rooms, Lytham, had an excellent list last week, including Father and Son, The Mesmerist, French Troops Crossing a River, A Jealous Heroine, On Floating Logs on a Norwegian River, The Black Witch, Catching a Burglar, An Economical Overcoat, The Law of Honour. By-the-by, congratulations to Mr. Walter Dudley, the operator, who was married last week to Miss Grace Child.

The Loyal British Empire Picture Co., under the general management of Mr. Tom Robinson, have now run 22 weeks at the Co-operative Hall, Fleetwood, and expect to remain during the winter. Among the dramatic films showing are—Mandrell's Feats, Father and Son, the Water Sprite, Twixt Love and Duty, the Little Mother, Son's Crime; Travel—Quebec to Niagara; and Comics—Music Teacher, Students' Jokes, Father's Holiday, Bargain Sale, Motor Smugglers.

Dove Paterson is doing good business at the Gaiety Picture Hall with Mary Queen of Scots, Father Buys a Picture, Removing a Puff Adder's Fangs, Hi! Your Supper's Ready, and The Sorceress's Daughter. The Pictorial Trip of the week is a Trip to Edinburgh. His announcement "Perfect silence is kindly requested during the dramatic pictures, but unrestrained laughter allowed during the comics," and "No one is allowed to enter or leave the hall while a picture is in motion, but immediately after," might be copied with advantage by other showmen.

Mr. C. Spencer sends us several of his programmes from the Lyceum, New South Wales, on which we notice that Gaumont's chronomegaphone figures conspicuously. Among the films shown we have the American Fleet in Sydney, Uncle's Rejected Present, Gussie Acts as Deputy, Stadium Sports, A Trip Through London, Under a Crocodile Skin, A Child's Forgiveness, Paper Tearing, The Warrior's Bride, The New French Airship, a Trip Through Kent, and many other well-known subjects. It is a pleasure to notice that scenes of the mother country figure in each programme, and that Senora Spencer is the lady operator.

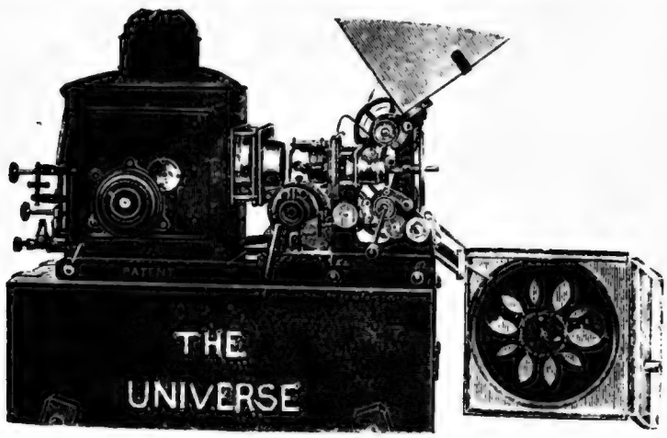
At the New Hippodrome, Barrow-in-Furness, under the management of Mr. Ralph D. Fenton, a large audience assembled on Monday and throughout the week. The chief films were The Gold Prospector (Urban), A Victim of Science, Mystery of a Mountain, Ragpicker's Daughter, Tomkins Buys a Donkey, and other excellent subjects. On Friday night the first competition for the best act—winner to receive a salaried engagement—took place. Eighteen persons entered, the winner being W. Y. Quirk, baritone, of Barrow. The house was packed, and owing to the great success the management intend to run these competitions every week.

West's Pictures, at the Shaftesbury Hall, Bournemouth, now in the twelfth week of their sixteenth season, are as popular as ever, drawing good houses twice daily. The programme is a most excellently organised one, and the quality of the films shown is of the best. The subjects this week include a fine historical series—Episodes in the Life of Mary Queen of Scots. Nick Carter supplies the melodramatic attitude, whilst the acme of pathos is reached in Little Mother, the latter being an excellent example of the power of animated pictures to stir the emotions. The Sheepstealer again is a dramatic picture, appealing to the sympathies of the audience. The long list of comics is headed by Love in a Telephone Box. One of the features of Mr. T. J. West's enterprise is the very high class nature of the musical interludes provided; this week the artistes are Miss Hilda Hudson (Le Belle Chanteuse), and Mr. Ronald Bagnall (late of the Follies). The cinematographist is Mr. Ernest J. Whitely, who projects his pictures in a remarkably firm manner, and the whole is under the direction of Mr. T. J. West's manager, Mr. T. W. Kingston.

Showmen and managers are asked to keep us informed of their movements and to send particulars of their shows for insertion in this page.

Kamm's Universe Bioscope.

The Universe Bioscope shown in the illustration is the No. 1 type manufactured by L. Kamm & Co., Powell Street, London, E.C., and has a motor drive fixed to it. The rheostat for making the speed of the motor faster or slower is fixed on the side of the lantern, but can also be fixed to the box, or any other place suitable to the operator. The special feature of the motor drive in connection with the Universe, is that the starting or stopping of the action of the bioscope can be effected at a moment's notice by simply releasing the small handle shown on the side of the kinematograph. There is no belt drive employed in this construction, but a friction wheel gears up the fly-wheel upon the dog spindle, and the pulley upon the motor, thus ensuring a very firm grip and quick start and stop. With motor belt drive it is the general rule that the live force stored up in the motor armature makes the movement of the kinematograph continue after it is required to stop, which is objectionable, especially if a film should break. The machine can also be moved out of the position for showing the animated pictures to the position for showing stationary slides with just as much ease as if no motor were used, owing to the fact, as before stated, that there is no direct coupling, motor and kinematograph being independent and only connected by the pressure of the side lever.



In the illustration also, two fireproof spool-boxes are shown. These are preferably made square, as this renders the spool more accessible, besides being a convenient shape for packing. These boxes are made of aluminium, and have hinged doors. The film is drawn between rollers through a slot in the box. When the fireproof box is shut a film may be set alight from the outside, but it is impossible for the fire to penetrate the box, thus ensuring absolute safety. These boxes are made universal to fit either the top or bottom spool arm, and they can be fixed in a couple of seconds without the aid of any tools whatsoever when used in connection with Kamm's Universe machine. They can also be attached to any ordinary standard machine of other make.

The whole of the Bioscope, as well as the spool-boxes and legs, will go inside the packing-box which is being used as a table, thus forming a most suitable traveller's outfit. The motor is removed by loosening two nuts, and is carried in a separate box.

These fireproof spool-boxes are sold at £3 10s. the pair, and can be also supplied circular in shape if prefered.

The illustration also partly shows a new type arc lamp. This lamp is very easily manipulated, and being partly outside the lantern, has a certain amount of cooling effect.

This description should be of interest to our Continental readers, where fireproof boxes are compulsory. No doubt legislation will sooner or later be adopted in England to the same effect, as it works with the greatest efficiency on the Continent, and not nearly so many fires have occurred since its adoption.

The Star Film Trading Co.

The Star Film Trading Co., under the management of Mr. James M. Dounie, is one of the youngest of our English firms, acting as agents in this country for the celebrated products of Méliès, of Paris. Since the office was opened, a few months ago, the demand for these deservedly popular subjects has steadily increased. About three films per week are issued, a number which, however, will probably be extended in the near future, when the new subjects about to be produced by the American Méliès Company will be added to the list, in addition to those from Paris. Méliès are best known for their trick scenes, of which "A Trip to the Moon" is perhaps the most famous example. There are others almost as good on the way, if Mr. Downie is to be believed. Owing to their big American trade, Méliès films are superior to some other Continental makes, in that where notices, placards, etc., appear in the subject, the inscription thereon is printed in English as well as in French. English titles, devoid of any obtrusive trade mark, are also now supplied with every film.

Cross's Imperial Pictures.

Mr. Albert P. Cross.

Cross's Imperial Pictures, at Grays, Essex, are one of our younger firms, having been in existence about four years, and yet they can now safely claim to be among the largest dealers in second-hand and other films in the trade. Mr. Albert P. Cross, the enterprising head of the concern, has been a well known exhibitor for about 10 years, and for the past three years has been settled in Grays, where he is the lessee of the Public Hall, which he now runs as a Picture Palace, and also the lessee of the Urban District Council's Park, where for the past three summers he has provided a Pierrot entertainment and an outdoor animated picture exhibit, with iron house, electric light, etc., showing 1,000 feet nightly, with a complete change every night throughout the season.

During the winter he has always two picture companies on the road in addition to the Picture Palace, which, by the way, is practically a perfect exhibit, seating 500, fitted with the latest electrical appliances, and complying with the L.C.C. requirements.

Cross's Imperial Pictures have a large hire department, with about 300,000 feet of the pick of the market always on hand. This is under the capable direction of Mr. Ernest V. Glenister, nephew of the well-known manager of the London Pavilion, Piccadilly. This is undoubtedly a young, go-ahead firm of whom we may expect big things in the near future.

The Kinematograph and Lantern Weekly

Send **6/6** to the Offices in Tottenham Street, Tottenham Court Road and it will be sent Post Free for **12** Months direct from publication.

SUPPLEMENT
TO THE
Kinematograph & Lantern Weekly

INTERNATIONAL NUMBER, OCTOBER 15TH, 1908.

THE GORDON-BENNETT RACE

NEW FILM.

The most interesting and important moments of the Gordon-Bennett Balloon Race held on Oct. 10th, 11th and 12th, 1908. On Sunday an extraordinarily favourable opportunity enabled us to photograph the American Balloon "Conqueror" which came to grief.

As there is a very large demand for this film, orders should be placed as early as possible.

Length 394 ft. Price 4d. per ft. net. Cash with order.

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Latest Productions.

Lux.
R. Prieur, 68 Basinghall Street, E.C.

* The Safe (comic)	377 feet
* The Boating Party (comic)	249 ,,
* The Revenge of Manoel (dramatic)	573 ,,
* The 10.40 Fast Train (dramatic)	416 ,,
* The Marvellous Fertilizer (comic)	423 ,,
* The White Suit (comic)	403 ,,
The Fisherman's Daughter	686 ,,
A Mother's Fault	777 ,,

Sheffield Photo Co.
95 Norfolk Street, Sheffield.

Father's First Baby	400 ,,
English Flower Culture	322 ,,
Little Flower Girl	242 ,,
Stolen Duck	200 ,,
When Boys are Forbidden to Smoke	380 ,,

Cricks and Martin.
London Road, Mitcham, Surrey.

* A Fight for Honour	550 ,,
Lord Algy's Beauty show	305 ,,
Pheasant Farming	370 ,,
How the Artful Dodger Secured a Meal	320 ,,
Work of Trinity House—Buoys	300 ,,
Launch of Largest Battleship	225 ,,

Edison Manufacturing Co.
100 Victoria Road, Willesden, N.W.

* Buying a Title	935 ,,
* The Leprechaun	1000 ,,
The Devil	1000 ,,
Heard over the 'Phone	595 ,,
Comedy in Black and White	225 ,,
When Ruben Comes to Town	800 ,,

Kamm & Co.,
27 Powell Street, Goswell Road, E.C.

* The Gordon-Bennett Race	394 ,,
Mr. Hopkins in the Alps	584 ,,
Electric Magnetic Cable Exhibition	604 ,,

Clarendon Film Co.
Clarendon Road, Croydon.

* Algy's Yachting Party	362 ,,
A Wild Goose Chase	370 ,,
The Missionary's Daughter	672 ,,
John Gilpin	495 ,,
Robin Hood and His Merry Men	486 ,,
"Got a Penny Stamp?"	370 ,,

Star Film Co.
Rupert Court, Rupert Street, W.

* Fantastical Airship	204 ,,
* Magic Armour	342 ,,
The Animated Feather Bed	246 ,,
The Magic Piano	213 ,,
The Fantastical Tambourine	367 ,,
Alchemist and the Demon	200 ,,

Williamson & Co.
27 Cecil Court, W.C.

* Sunshine after Storm	890 ,,
Great Bargain Sale	460 ,,
The Little Mother	600 ,,
Uncle Algy Proves a Good Detective	600 ,,
The Man in Overalls	680 ,,
The Island of St. Kilda	600 ,,

Pathé Frères.
31-33 Charing Cross Road.

* In the Army—Dog Servants	297 ,,
* Obliged to Consent	379 ,,
* Energetic Woman	297 ,,
* Detectives Frith and Plock	626 ,,
* In Russia	297 ,,
* Feminine Hate	445 ,,
* How Jane found her Husband	460 ,,
* Silhouettes	379 ,,
* I am going to my Aunt's	264 ,,
* Modern Magic	396 ,,
* Dowry Hunting	890 ,,

Hepworth.
17, Cecil Court, W.C.

* The Safety Suit for skaters	325 ,,
* Amorous Nurse	425 ,,
* Corn in Egypt	250 ,,
Tomkins Buys a Donkey	325 ,,
An Egyptian Wedding	325 ,,

Walturdaw Co.
3 Dane Street, High Holborn, W.C.

The Trombone Player	370 ,,
Beautiful Scandinavia	320 ,,
Step-father's Jealously	485 ,,
Two Brothers of the G.A.R.	600 ,,
Invisible Button	265 ,,
Tottenham v. Wolves	295 ,,

Urban-Eclipse.
Urbanora House, Wardour Street, W.

* Marathon Race	...about 365 ,,
Adventures of a Watch	385 ,,
* The Gorges of Tarn	325 ,,
Training the Fighting Bull	320 ,,
* A Texas Elopement	520 ,,
Salving H.M.S. Gladiator	450 ,,
Mr. Wilbur Wright's Aeroprane Flights at Le Mans, France	490 ,,
THE BALKAN CRISIS—	
1. Servia	
2. Tirnova	200 ,,
3. The Bulgarian Army in the Field	600 ,,
4. General Scenes in Bulgaria	305 ,,
5. Bosnia, Herzegovina and Dalmatia	710 ,,

The Gaumont Co.
Chrono House, Sherwood Street, W.

* Marathon Race	
Silent Hotel	745 ,,
Love in a Telephone Box	395 ,,
Harry Lauder leaves for America	
Story of Prometheus	395 ,,
Father's Day's Fishing	288 ,,
Fairy's Curse	690 ,,
Eggs With Care	457 ,,
Cupid and Psyche	510 ,,
Farmer's Daughter	610 ,,
Buy Me a Dolly Daddy	340 ,,

Walter Tyler, Ltd.
48/50 Waterloo Road, S.E.

* The Eccentric Barber	165 ,,
Mr. Henpeck's Adventure with a Burglar	320 ,,
Weary Willie and Tired Tim on the Mash	315 ,,
Kind Old Lady	395 ,,
Nick Carter (Eclair) No. 2	730 ,,
The Unbeliever	315 ,,
Reveller's Dream (Eclair)	265 ,,
The Sheep Stealer	520 ,,

R. W. Paul
33 Leicester Square, W.C.

* The Barry-Towns Sculling Race	
Daddy as of old	340 ,,
Doonas Falls	— ,,

Warwick
113-117 Charing Cross Road, W.C.

* Our Banana Supply	8275 ,,
Our Village hold a Marathon Race	422 ,,
His First Experiment in Chemistry	510 ,,

Vitagraph Co. of America.
25 Cecil Court, W.C.

* Salome	710 ,,
* Biscuits Like Mother used to Make	275 ,,
* Just Plain Folk	575 ,,
* Merry Widower	325 ,,
The Water Sprite	518 ,,
Little Detective	438 ,,
Indian's Honour	664 ,,
The Promise	318 ,,

Rosie Film Co.
"Wrencote," High Street, Croydon.

What William Did	470 ,,
Percy Wanted a Moustache	450 ,,

Nordisk.
18 Cecil Court, W.C.

* Hercules the Athlete	531 ,,
* Balloon Race,	...about 300 ,,
* St. Petersburg	476 ,,
The Sinner	508 ,,
Dummies on the Spree	351 ,,
Queen Alexandra Quadrille	312 ,,

For the convenience of Buyers, the current week's films of the various manufacturers are now indicated by an asterisk (*) in the above lists. The remaining subjects are arranged in the order of their issue, the most recent being printed first.

THIS WEEK

CLARENDON FILMS.

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New Subjects every week.

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Our friend Algy meeting Miss Popjay at the garden gate, invites her, together with her Mama and Papa, to go for a sail on his new yacht. They start away—Getting into the boat—Mama sinks the boat—Getting on board—A bad footing—The rolling waves—No dinner—A spoony couple—The old skipper and a running noose—Miss Pop. caught—Gone aloft—Cold water—Cooling friendship—Had some—Yacht for Sale.

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New Films and their Makers.

EDISON

EDISON MFG. Co Ltd. Edison Works Wellesden LONDON N.W.

BUYING A TITLE. That the course of true love never did run smooth is, once more, proved to a devoted couple who had made up their minds to marry. The trouble begins when Jack interviews Papa, and receives the order to quit as he wants a tilled husband for his daughter. Sad at heart, our lover is left to think of a way out of the difficulty. Whilst Pa is at the matrimonial agents enquiring into the credentials of eligible "noblemen," he is struck by a French count's noble lineage and bearing and makes an appointment for him to call and see his future wife. Our lover friend is also struck with an idea, and arranges a meeting with his future wife. Nora, maid to Jack's sweetheart, agrees to play the part of her mistress. She is dressed for the part, and Jack and his sweetheart make up as Butler and Maid. The Count arrives to keep his appointment, and is received by Nora —the assumed mistress—and in his attempts at love making he is "led" on, to the amusement of the hidden Butler (?) and his lady love. To prove his undying love the Count embraces Nora, just as Dan, her policeman lover, arrives. This gets his "wild" up and he proceeds to demonstrate his abilities as a fighting force to the detriment of the count's appearance. The Count being "made cheap" is finally thrown out.

THE LEPRECHAUN is an Irish fairy story. One day, an Irish landlord, Lord Craven, in making his way across the fields, spies a pretty Irish colleen, Nora, hoeing potatoes. Being much struck by her singular beauty, he makes advances to her. These are not appreciated, yet he endeavours to kiss her, and is rewarded with a resounding smack across his face. This brings trouble, because the result is a demand by Lord Craven's agent for the overdue rent, which, owing to bad crops, is not forthcoming. The appeals for time made by Nora's mother have no effect, but Lord Craven arriving, he is agreeable to cancel the debt, providing Nora will listen to him. Before there is time to parley, Barney—Nora's broth of a bhoy—comes into consideration, and his answer gives the noble lord a sore head. Ill-pleased with things in general, meeting a witchwoman, Craven allows her to tell him his fortune, and this not being to his liking, he strikes her with his hunting crop. For his pains she places him under a curse. Now, after consoling her mother, Nora sets out to sell potatoes, but is disheartened by her want of success. Meeting Barney, she is cheered by his promising to catch a Leprechawn and get the money. They now seek the witchwoman's advice, and she paints a rosy picture of their future, at the same time giving Barney a charm. Barney gets away on the task of catching the fairy, and reaching the Fairy Grove, sees a leprechawn at work. His attempts to lay hands on the little man are futile, but the display and handing over of the witch's charm works wonders. The Fairy fairly dazzles Barney's eyes when he shows him the treasure cove, but he is unable to get the better of our friend. Barney's wits are not dazzled, and, knowing if he once lets the fairy go his good fortune goes too, refuses some snuff which is offered to him, preferring to pack a heavy load of gold. We now witness some magic by the Fairy Queen, who, by a wave of her wand, blesses Barney with a new suit of clothes as well as a beautiful steed to carry him and the gold to his beloved Nora. Whilst Barney has been away among the fairies Lord Craven has sent the soldiers to evict Nora and her mother. Their pleadings being in vain, the soldiers are about to move their belongings when Barney appears, pays the rent and demands a receipt for the payment. The landlord gives this, taking away the money, and later stops to count it when he discovers that it has turned to autumn leaves. A scene now occurs between him and Barney, but as the latter refuses to give up the receipt Craven is beaten, and Barney with Nora is happy.

INGOMAR, THE BARBARIAN. Myron, an armour-maker, and father of Parthenia, sets out on a journey to sell his wares, but is captured by a barbarian tribe, whose chief is Ingomar. The capture is seen by a friendly fisherman, Lykon, who carries the news with all speed to Myron's family. In making an effort to release her father Parthenia learns of the ransom demanded, but fails to raise the necessary amount. Nothing daunted, she sets out to seek her father's captors, and is captured on the road. When brought before Ingomar, her bravery compels his admiration in spite of the fact that he looks upon women as slaves, and is held as hostage whilst her father is released to seek the ransom. A change now comes over Ingomar, his admiration turning to love for Parthenia. The barbarians, fearing to lose their chief, abduct Parthenia, but coming to her rescue, he accepts her as his share of the spoils and forsakes his tribe to escort her home. Arriving in Messalia, Ingomar is coldly greeted, and mischief is made by a hoary-headed villain—Polydor by name—a one time suitor of Parthenia's. She refuses to listen to his protestations of love and Polydor leaves vowing vengeance. We next find him as the purchaser of Myron's debt, when—demanding immediate settlement—as Myron has not the wherewithal to satisfy his demands, Polydor claims father and family as his slaves. The barbarian, not understanding such civilised methods, wants to kill Polydor, but upon receiving an explanation from Parthenia he offers himself, and is accepted in their stead. Learning this, the barbarians, believing Ingomar to be held against his will, besiege the city and panic ensuing, it is left to Ingomar to appear as leader and save the city. The result of this being that Polydor is driven out of the city, Ingomar succeeding in winning Parthenia and being acclaimed Governor.

Rosie Film Co.

WHAT WILLIAM DID is the story of a married man, who begins the day badly, after being pulled from bed by his wife, by quarrelling with that estimable lady and rushing from the house in a fury, after a bout of angry plate smashing at breakfast. Wifey follows with further remonstrances and the husband cannot shake her off. She hangs on behind a cab which he hails, follows him up a bill-sticker's ladder, and when he boards a boat on the river with two pretty young ladies, boldly plunges in after him, but is forcibly removed by the wharf-keeper. Hubby has a merry time in a restaurant with the two charmers, but taking too much wine, falls asleep and wakes up to find his watch and spare cash missing. He staggers home by moonlight with the aid of the railings and removing his coat, falls asleep on the doorstep, a tramp making off with the clothes. His wife comes out at last in her night-dress and drags him in, and the reception that awaits him is wisely left to the imagination.

THE CAUMONT CO

This enterprising topical house is well to the fore with its picture of the EVENING NEWS MARATHON RACE, of which they have secured views at all the chief spots on the course from Windsor to the Stadium. The concluding view, showing the arrival of the competitors and their course round the track to the finishing tape, is one of the best we have seen, the operator having chosen his position with such capital judgment that, as they finish, each competitor is seen to fall into the arms of the waiting attendants to be carried off to the dressing-room.

IN LOVE IN A TELEPHONE BOX, a business man wishing to ring up a customer sends his typist to a neighbouring Post Office to telephone his message. On the way she meets a rather timid but enamoured gentleman who does not dare to come up with her, so he follows her to the telephone. She enters the office, takes her ticket, and asks to be connected. The lover suddenly inspired with courage takes advantage of a moment of inattention on the part of the keeper of the door of the telephone box, slips in, and shuts himself in with the young lady, to whom he makes the most ardent declarations of his love. At the other end of the telephone, the merchant's customer hears the conversation between the lovers. Words and kisses alike are transmitted faithfully to him. He calls his partner and wife so that they also may enjoy the conversation. In the telephone box kisses succeed kisses, sweet sentiment succeeds tender words and the conversation is thus prolonged

indefinitely to the great despair of the ever increasing crowd of people waiting their turn for the telephone. The door still not opening, they send for the Superintendent of Police who, after three times attempting to make them hear opens the door with the aid of a locksmith. The two lovers lost in ecstasy have heard nothing of all this; the door being opened and people calling out at the box now, however, wake them from their dreams.

Gaumont's WATER CARRIER may also claim complete originality of plot. A man carrying two pails of water at the end of a pole fitted across his shoulders is run into by two cyclists, one a young man, the other a lady in bloomers. Each collides with an end of the pole and becomes attached there and their momentum causes the carrier to immediately swing them, bicycles and all, round and round in the air. Walking along the road in this manner he naturally meets with many obstacles, and in turn brings to grief a man with a ladder, a cyclist carrying a long plank, a sentry box, lamppost, the scaffolding in front of a house (in this case hurling a workman to the ground) and two policemen who are caught up and swung round with the others When at last the carrier stops both he and his victims are so giddy after the exertion that they fall to the ground.

URBAN ECLIPSE-RADIOS

Urban's were on the spot during the course of the EVENING NEWS MARATHON RACE, and all the incidents are depicted in a film of about 365 feet. They illustrate the race at Windsor, Eaton, Harlesden and Craven Park, and outside and inside the Stadium at Shepherd's Bush. This film is, of course, of good quality, and a good record of a very smart sporting feat.

There are two other Urban films which the present political crisis renders of remarkable interest. SCENES IN BULGARIA has particular interest, for it opens with views of Tirnova, the ancient capital of Bulgaria and the scene of Prince Ferdinand's *coup d'état*. This is followed by a panorama of the Oriental Railway, the original cause of the trouble, which was recently seized by the Bulgarians. Views of the Shipka Pass follow, and all the natural beauties of gorge, mountain and river with which the country abounds are displayed. Another subject, HERZEGOVINA, BOSNIA AND DALMATIA takes us through the territory annexed on October 7th by Austria, and in many interesting railway and other panoramas and street and bazaar scenes the habits and customs of the people are illustrated in views of typical characters. Showmen would be well advised to closely watch the trend of affairs in the Balkans. In the event of hostilities breaking out, these Urban subjects would prove a remarkably fine drawing feature, and at the present time the interest felt in the district should ensure them a good reception.

HOW THE FIGHTING BULL IS TRAINED affords an interesting insight into the methods by which the bulls destined to afford amusement to the audiences at Spanish bull-fights are selected and prepared so as to afford the maximum of "sport" on their first—and last—public appearance. Parties of men on horseback are first seen herding the bulls, rounding up the herds and cutting out those animals destined for treatment. These are driven into an enclosure and a young bull is lassooed and, after some difficulty, thrown, and branded. Rising, it makes a vigorous but ineffectual attempt to toss one of its tormentors. Afterwards, the animal's nose is ringed. Following comes an interesting scene in which some remarkably active young men are seen infuriating the bull, then, as it charges, lightly vaulting completely over it. An interesting section also affords close views of some typical fighting bulls.

WHAT A FINE PICTURE introduces us to a seedy couple who determine on a dishonest but ingenious plan by which to fill their pockets. They go to a dealer in second-hand goods and buy up several daubs which he has on hand and which he is glad to get rid of cheaply. With one of these, one of the parties, disguised with a wig and velvet coat to look like an artist, makes his way to a baker's shop and buys a loaf. Pretending he has no money in his pocket, he offers to leave the picture which the baker buys at a tall price.

STAR FILM TRADING CO.

Two good trick films are issued this week by this firm, THE FANTASTIC AIRSHIP and THE MARVELLOUS SUIT OF ARMOUR. The latter is both ingenious and laughable, the manner in which the suit of armour, apparently imbued with life, flies apart and then together again, and the weird antics of a number of snakes, which emerge from the joints, will make an appeal to most audiences.

R. PRIEUR.

Some of the latest Lux films are bound to be successes.

In THE FAULT OF A MOTHER a doctor's wife elopes with her lover, taking her child. After two years she is left destitute, and is obliged to ask the assistance of some circus people. The little girl dances each night in return for their food; she meets with an accident, the doctor is called, and it is her father who saves her life.

A man buys at a fair a bottle of THE MARVELLOUS FERTILIZER, which he applies to everything with success. Finally his little daughter uses it, with the result that she rises above the housetop and through the clouds.

10.40 EXPRESS.—A signalman being suspicious of his wife, returns home unexpectedly to see the lover escaping by the window. He pursues and shakes him, and the man falls by the railway. The express is due and he resolves to leave the man on the line, in spite of the pleadings of his wife. The express passes, and it is found he has taken the man from the line, and is sorry for his rashness.

THE WHITE COSTUME.—A man having admired a white suit, rushes to his tailor and secures a similar one. In his excitement to receive the admiration of the promenades, he meets with many comical experiences.

CRICKS & MARTIN

A FIGHT FOR HONOUR, should be another puller. The picture opens with the interior of a back woods drinking shanty, where a police officer, finding no one about, knocks on the rough counter, and is answered by the owner's wife, who, having served the drink, comes to the front of the counter to collect the money but is grossly insulted by the officer, who tries to kiss her; her screams quickly bring her husband on the scene, and the officer receives some very rough handling, being thrown out of the shanty by the infuriated husband. The severe thrashing the man has received in no way cools his ardour, and he sets to work to arrange a plan of revenge. Returning to camp, he writes a decoy letter to the husband, which he despatches to the innkeeper by his wily Indian servant, and the husband falls into the trap. Mounting his horse, he leaves his wife, assisted by a Mexican boy, in charge of the shanty. In the meantime, the officer has disclosed his plans to his men and invites them to join him, promising them plenty of drink while he makes love to the wife of the owner of the shanty. The Indian leads, and after seeing that the husband is well out of the way they enter and find the place deserted with the exception of the Mexican boy. They soon make merry, and the officer calls for the mistress, who, on entering, finds the room is in the hands of the officer and his men. She demands payment, and orders them to quit the premises; but the officer clasps her in his arms and kisses her in spite of her frantic struggles. The Mexican boy comes to his mistress's aid, but is quickly secured by the troopers, and is thrown outside and the door bolted against him. Finding that he is outnumbered, he makes for assistance, while a fierce fight goes on within. The captain calls for one of his men to help him, but as he stoops to

ke hold of her she deftly draws his sword and prepares to defend rself, and her assailant is placed "hors de combat." The troopers, eing their leader and one of their comrades put out of action, now ickly draw their swords, and two of their number attack the woman once and some very fine sword play is seen. While this fight has en in progress the Mexican boy has succeeded in intercepting his ster, who quickly throws the boy across the pomel of his saddle, d, reaching home, finds the door locked and admission refused. ooking through the keyhole he sees the awful plight his wife is in, nd, unable to obtain admission at the door, he goes round to the side indow, which has been barred, and, with the help of a log of wood, uickly demolishes the shutter just in time to see his wife nearly beaten ut still fighting fiercely with the last two troopers. Drawing his evolver he fires at the men, who at once try to escape, but they are uickly stopped by two well-aimed shots. The husband enters and inds that although exhausted his wife is unhurt, and the scene closes with the woman in the arms of her husbond, while he thanks the Mexican boy who has so helped his mistress in her "Fight for Honour."

R. W. Paul.

The series of films illustrating the natural beauties of Ireland and the customs and industries of the Irish peasantry receives an interesting addition this week in the shape of a picture showing SALMON FISHING in various parts of the sister isle. The subject is of great quality, except that in one section in securing a panoramic view the camera seems to have been swung round too quickly, giving a slight uncertainty of outline. The first view shows the sport as it is indulged in in Galway, a pretty view having been secured of a "salmon ladder" and weir, and of the fish leaping. A further picture shows a fisher in a oat hooking, playing and eventually capturing a fine salmon, of which close view is then given.

Vitagraph Company of America

The Biblical story of Salome is presented in a magnificently staged Vitagraph film this week. This is not merely a reproduction of the Salome dance with which the music halls have familiarised us, but a reverent portrayal of the actual story as revealed in holy writ, in which the dance makes its appearance in the proper place. Showmen who saw some of the earlier Vitagraph subjects of sacred and other famous stories, can be recommended to inspect this, which should prove one of the most successful. BISCUITS LIKE MOTHER USED TO MAKE THEM is a comic, in which a newly-married couple fall out for the first time owing to the lady's first attempt at biscuit making. While his wife is out of the room, the man throws his share out of the window. The first biscuit strikes the head of a member of a German band, and its exceeding toughness puts him "down and out," in prize-fighting phraseology. When he revives the band restart, but a great volley of biscuits follows, and they all rush into the house just in time to prove hubby a liar, as he is telling his delighted wife that he has eaten all the biscuits.

THE POISONED BOUQUET, is a tragic story of Italy in the 15th century. The hero loves one lady and is loved by another, who plans to kill her rival. At a ball she presents her with a bouquet of roses which has been saturated with poison and kills ner. Accused of the crime by the hero, the murderess herself inhales the poison and falls dead.

Pathé Frères

This firm has always a good selection of novelties and their output for the current week is no less than eleven films. Among these is an interesting illustration of the use made of dogs in the French army—the carefully trained animals being seen looking for the wounded and performing other duties on the battlefield. IN THE ARMY—OUR DOG SERVANTS is the title.

A travel series is entitled IN RUSSIA, introducing views on the Volga, in the Caucasus, on the River Terol, the Port of Odessa and a march past of soldiers.

IN I AM GOING TO MY AUNT'S—a comic—a schoolboy with bad manners and worse temper, writes to his aunt that he is coming to spend a few days with her. He is not long in showing the whole household that his manners are not improving. He smokes his uncle's cigars without so much as a "By your leave," stretches himself on the sofa, etc., etc., completing his misdeeds when, displeased with the room which has been given him, he goes to that of his aunt and uncle, and succeeds in making them give it up to him. Particulars of the remaining Pathé films may be obtained on application to the firm.

Hepworth Manufacturing Co

AMONG the subjects issued by this firm is a special film of the Itala Co.'s manufacture entitled THE TWO RIVALS—a magnificent specimen of staging which from its character is particularly suited to English audiences. The hero is a young English officer who is ordered out to India on his wedding morning, and starts with his wife. (The scene showing the wedding breakfast is finely staged and acted). Out in India we get interesting glimpses of the life led by the newly-married couple in camp. The hero is chosen to carry despatches to another camp, but on his way is waylaid by a party of native soldiers, who have been warned of his approach by a traitor from the English army—the villain being a disappointed suitor for the heroine's hand. The hero is blinded with a red hot sword, and his dispatches carried to the officer to whom they are addressed, by his rival, but as the latter is being complimented on his bravery, the hero, who has been turned into the jungle and there found by his wife, enters and the truth is told. We regret that lack of space does not enable us to deal with the subject more fully. It is a remarkable film in every way, but particularly as regards staging, and can be hardly passed over by showmen.

THE ORGAN GRINDER'S LUCK is a dramatic film, of which a special coloured poster is provided by the firm. A beggar takes a lady's chatelaine bag from an empty carriage, and a chase after him follows. The thief, observing this, places his capture on an organ grinder's instrument and the poor musician, despite loud protestations of innocence, is led away in custody. A chance presenting, however, he breaks free and vanishes. The inspector's little son, hearing of his father's ill-luck, asks to be allowed to help and succeeds in tracking the organ-grinder, who tells him the truth of the matter, and secures his sympathy, procuring food for him.

On his way back he encounters the real thief, who demands all he is carrying, and on refusal attacks him and pushes him into the river. The organ-grinder, however, goes to the rescue and assists the police, who appear, to secure the prisoner, receiving many expressions of gratitude and promise of assistance from the father as his reward.

Nordisk Films Co

There is a long list of good things from this company. Their Berlin office has secured a capital view of the Gordon-Bennett balloon race, in which ninety balloons, many from England, competed. This film can be supplied to firm order only, and the approximate length is 350 feet. There is another interesting picture of St. Petersburg in many of its most interesting aspects from this firm, including views of the Tzar's castle of Peterhof and park, the fort of Sr. Peter and St. Paul, street scenes, and panoramas from the canal and river, views of a troop of soldiers passing through the streets, and, as a conclusion, a beautiful series of glimpses of the fountains in the grounds of the castle of Peterhof. Under the title of HERCULES THE ATHLETE, or LOVE BEHIND THE SCENES, the Nordisk unfold the story of a strong man who is in love with a lady rifle-shot. They run away together, quarrel, and the man takes up with a barmaid, and being accidentally seen in a box by the young lady while she is going through her turn on the stage of a music hall, is shot by her in revenge. Needless to say, everything is straightened up when it is found that the wound is not a serious one.

Telegrams: "FILMOGRAPH, LONDON."
Telephone: 834 CITY.

Codes Used—A.B.C., Western Union, and Liebers.

The ARTOGRAPH Co.,

(CENTRAL FILM EXCHANGE.)

8, New Compton Street, Charing Cross Road, London, W.C.

THE LONDON CLEARING HOUSE FOR FILMS.

Films at 1d. per foot.

A Model Husband	315
Anxious Day for Mother	335
Accidents Will Happen	440
Apple of Discord	240
A French Flag	30
A Grandchild's Devotion	375
Airship	60
A Husband and How to Train it	395
Bull Dogs of Britain	150
Barnet Pleasure Fair	120
Bookmaker	140
Coal Mining	495
Coventry Pageant	300
Cod Fisheries	1050
Caught by the Tide	305
Collard Herring	250
Dangerous Golfers	350
Derby 1908	298
Elberfield Railway	180
Facial Expressions	50
Fakir and the Footpad	237
Father, Mother Wants you	260
Football Final	450
From one Extreme to the other	294
Grimace Competition	40
Golden Harvest	215
Grandpa and the Kittens	215
It's Never Too Late to Mend	450
In Quest of Health	560
Joke on a Motorist	75
John Smith	550
Life of a Racehorse	500
Legion of Frontiersmen	250

Films at 1d. per foot.

Little Lord Mayor	315
Missing Legacy	430
Naples Eruption	390
Nelson	800
Pa takes up Physical Culture	305
Ride Through Switzerland	475
Robbing Mails	450
Scenes in Jamaica	285
Torpedo Practice	210
Torpedo Boats Steaming	200
Tramps Hotel	650
They would play cards	863
Through Switzerland to Nice	220
The Blackmailer	585
The Bookworm	390
Traced by a Laundry mark	500
Unfortunate Baby	350
Visit of French Councillors	230
Warning to Johnnies	550
No Room for Father	100
Good for Evil	700
Raffels the Cracksman	900
Scenes in Ceylon	900
Ride through Rockies	300
A Dreadful Donkey	280
A Mother's Sin	380
Mixed Babies	450
Diabolo	450
Canadian Scenes	800
Japanese Ambush	100
Quick I'm on Fire	420
Work Made Easy	120
Catch the Kid	200

Films at 1d. per foot.

Rich for a Day	400
John Smith	550
A Great Temptation	500
To Tame His Wife	200
English Flower Culture	350
Automobile Thieves	955
The Awful Baby	350
The Costers Outing	350
A Tragedy at Sea	350
True Son of the Soil	575
Lynch Law or Burned at the Stake	575
Life for a Life	560
An Unnatural Father	420
A Day in the Country	445
A Lucky Wishbone	820
Honesty's Strange Reward	412
I Never forget the wife	386
Baby's first outing	480
Looking for Lodgings	230
Thrilling Detective Story	325
Just like Dad	530
Unfortunate Start	415
Curing a jealous wife	360
The Milkman's Wedding	425
How to cure a cold	550
The Starving Artist	650

TOPICALS.

Kings of Spain and Portugal at Madrid	95
Coronation of the King & Queen of Norway	335
Balloon Race at Ranelagh	265
Boat Race, Cambridge v. Harvard	185
Motor Race in the Isle of Man	350

Films at 1d. per foot.

TOPICALS.

King and Queen of Norway in London	140
Football Final, 1907	450
Kings of England and Denmark at Aldershot	250
Launch of H.M.S. Bellerophon	250
The King on the Dreadnought	500
Towing the Suevic from Belfast to Southampton	365
H.M.S. Montague on the Rocks at Lundy Island	485
Arrival of German Emperor at Portsmouth	250
The German Emperor at Guildhall	460
Funeral of the King of Portugal	340
Grand National, 1908	484
Football Semi-final Wolverhampton v. Southampton	300
University Boat Race, 1908	188
Wreck of Gladiator	300
Vanderbilts Coach Run	275
The Venture Coach Run	255
The Venture Coach Run	120
Racing	365
St Leger, 1908	155
Pepard Harriers	420
Winans Horses	325
Crufts Dog Show	175
Richmond Horse Show	275
Aeroplane at Richmond	160
Horses, Gosforth Park	260
French President Visit	340
Fallen Houses, Oxford Street	190

New Job & showroom films 1½d. per ft.

Foul Play	875
Kitchen Maid's Dream	400
Burglar Bill	210
Fish Story	450
Under false colors	575
Starving Artist	650
A Mother's Sin	356
A Rival's Necklace	615
Strange Introduction	375
Chef's Revenge	236
Cheeky Man	275
Dog's Breach of Promise	150
Living Portraits	346
Ostrich Farm	120
Red Tapism	314
Train Wreckers	345
Too much Mother-in-law	700
Tunny Fisheries in Sicily	692
What a good wine	248
When the Wife's away	250
That Mother-in-law is a bore	445
Afraid of the Microbes	379
Gendarme's Honor	379
Double Barrelled Suicide	280
Post no Bills	485
Masquerade Party	530
Twin Brother's Joke	600
Fun in a Photo Gallery	785
Villain pursued her	800
On the Stage	715
Curious Dream	300
A Mother's Sin	356
Lady with Camellias	925
Village Doctor	605

New Films at 2d. per foot.

Lost Collar Button	430
Horse of another color	425
Bad man of the West	660
Soldier's Dream	300
A Suspicious Husband	396
Explosive Calf	330
Elixir of Strength	545
Japan en fete	346
Living Portraits	346
Mummy	346
Manners and Customs in Australia	510
Red Tapism	314
Suspicious Husband	396
The same old Tale	145
For baby's Sake	375
Young Bootblacks	85
Fisherman's Luck	75
Hoaxing the Professor	212
Wild Animals	330
Serving a Summons	190
Tunny Fisheries in Sicily	692
What a good wine	248
Saved from the sea	455
Cliffs	430
Bertie's Love Letter	325
Wanderings of a Flea	428
The Beggar	867
Clockmaker's Secret	750
A Woman's Sacrifice	310
Seaside Views	390
Baby Elephant	425
Awkward Man	300
Mechanical Statue	450

Ask us for any Film you Require.

FILMS AT ALL PRICES IN STOCK.

Our Speciality is New, Job, and Second-hand

FILMS

We Buy, Sell, and Exchange.

We have no Shows on the Road Competing against you.

We do not Hire!

The ARTOGRAPH Co. (Central Film Exchange),

8, New Compton Street, Charing Cross Road, London, W.C.

THE LONDON CLEARING HOUSE FOR FILMS.

New Films at 2d. per foot.

Bunco Steerers	425
Animated Portraits	346
Another's Fault	860
Bewitched Son-in-law	297
Billy's on fire	280
Bobby's Practical Jokes	396
Carnival at Nice	374
Champion all the same	412
Cider Industry	396
Cruel Joke	610
Daily Life of French Sailor	692
Doings of a Fool	428
Drunkard in spite of all	445
Durant Family at the Seaside	610
For a Flower	346
Forsaken	560
Funny Faces Competition	314
In Ireland, Excursion to Killarney	692
Master as general	297
Millstone Quarry	280
Modern Hercules at work	230
Mr. Soaker at the Seaside	246
1907 Military Tournament at Saumur	428
Nomads	379
Only Thoughtlessness	280
Riding School at Saumur	460
A Naughty Boy	853
Burglars Dilemma	190
She would sing	235
Nobbling the favourite	540
Day Duty	215
Making a Cricket Bat	440
Bruges Tournament	625

New Films at 2½d. per foot.

An Old actor	520
The Bond	650
Quebec Pageant	435
Diabolo Nightmare	384
Ireland and Mono Rail	330
Always too late	290
An Obliging Gentleman	220
His Wife's Birthday	275
The Rival Lovers	505
The Governess	500
Purchasing an Auto	700
Bathing under difficulties	500
The Lottery Ticket	355
The Best Remedy	330
Born Tired	315
The Wrong Lottery Ticket	350
Limburger Cheese	435
The Asphalter's Dilemma	380
Lost in an Arizona Desert	600
Snapshot Fiend	610
Father's Quiet Sunday	625
Slave	550
How to cure a cold	550
French Airship la Republic	350
Dragoons crossing the River Elbe	210
Ninette, the little model	560
Beauty spots of Devon	670
Yacht Racing	525
Matrimonial Stages	480
Monty buys a Motor	500
Student's Practical Joke	315
Adventures of a Bath-chair	225
Grand Prix Motor Race	485

New Films at 2½d. per foot.

Magical Press	500
Vagabond Hero	630
Cashier's Loyalty	690
A Jealous Heroine	425
My Watch is slow	297
Thirteen at table	330
Two Very Unlucky Thieves	460
Unknown Talent	379
Unlucky old flirt	460
Victim of Science	643
Village Fete	396
Visit to Stockholm	412
Wanted a maid	560
Will he overtake them	412
A Quiet Hotel	346
A Prince's Idea	445
Buckwheat in Brittany	330
Mr. & Mrs. Jollygood go Tandeming	280
Mr. Shortsighted goes shrimping	264
Fashionable Paris	610
Fortune Teller	495
Lady Doctor's Husband	560
Nocturnal Thieves	528
Picturesque China	428
Super's Debut	346
Shipowner's Daughter	990
Sentimental Thieves	445
The Bargee's Daughter	577
The Mattress	495
Fun City	335
Why Smith left home	320
Nobody works like Father	690
Overhead Railway Eberfeld	225

New Films at 2½d. per foot.

Mont Blanc Tragedy	405
Fountains of Rome	225
Phenomenal Flea	395
Lost strayed or stolen	373
Man hat and cocktail	400
200 miles without a dollar	430
Indian Love Story	600
Gipsy's Warning	285
Adventures of a beggar	440
Wanted a Match	235
A Parisian Ragpicker's Wedding	450
A message from the sea	745
Mischievous Pranks	100
Prince of Wales Leaving for Canada	270
Reedham Orphanage Drill	275
Balloon Race, Paris	350
These gentlemen are with me	200
My Suffragette Wife	260
A Sensational Duel	357
Sold Again	250
Burglar and Baby	375
Thieving Hand	320
Tyrol, Austrian Alps	655
Elixir of Love	315
Australian Axmen & Rough Riders	400
Bertie's Sweetheart	515
Adventuress	906
Baby Competition	412
Bewitching Women	397
Black Witch	330
Britton's Promise	990
Electrocuted	396
Fatherhood and Drunkenness	510

New Films at 3d. per foot.

Billy's Bugle	275
Engulfed in Quicksands	455
Northern Venice	610
Ragpicker Artist Trick	220
Treasure Island	855
Farmer's Daughter	520
House to let	438
Money Lender	890
Alarm Clock	350
Neapolitan's Revenge	379
Witch's Secret	248
In Cupid's Realm	600
Bear Hunt	676
Christmas Eve Night	725
Crime in the Snow	445
Go Little Cabin Boy	806

Films at ½d. per foot.

The Child Accusers	250
Prince in India	130
The Devil at play	120
Unfortunate Lover	150
A Day in a Farm Colony	120
Tilting in Tudor Times	215
Canadian March Past	215
German Harvest Festival	300
Home from the Club	100
Artistic creation	65
The Artist's Dilemma	60
Baby playing with Deck Quoits	50
Comedian and the Flypaper	75

A few thousand at £1 per 1000 feet.

List of Coloured Films.

The Frog	215	4
Ki-ri-ki Japanese Acrobats	215	4
Peculiar People	396	4
Talisman	990	4
Wonderful Mirrors	445	
Black Witch	330	3
Blue Beard	740	2½
Flower of Youth	346	3
Inexhaustible Barrel	297	3
Mysterious Boudoir	248	3
Don Juan	1088	
Land of Gold Mines	577	5
Legend of Ghost	1023	5
Magic Dice	460	5
Friendship is better than riches	445	3
Paris to Monte Carlo by Motor, trick	600	3
Ali-Baba	1088	4
The Hen that laid the golden eggs	960	2

Pathe complete Passion Play, about 3,000 feet, coloured, £50.

Just received a shipment of American Song Slides. Call and see them or send for Special List.

TO SHOWMEN WHEN IN TOWN,
It will Pay You to Call on **THE ARTOGRAPH CO.**

Novelties at Walter Tyler's.

Interesting Developments in an Old Concern.

Messrs. Walter Tyler, Ltd., form a good example of a firm which, originally dealing exclusively in lantern goods, has been keenly alive to the revolution worked in that trade by the increasing popularity of the kinematograph, and taken steps to secure their share of the new field for business opened thereby. It is over thirty years since Mr. Walter Tyler, who as a lecturer and lantern entertainer had been struck by the increasing demand for apparatus and slides, opened a shop in Waterloo Road almost opposite the large building now occupied by the company bearing his name. The small cabinet which contained his stock-in-trade at this time is still preserved at the offices, and we believe we are right in saying that the number of slides which it holds is less than those added each week to the stock of the firm at the present day.

Business grew by leaps and bounds, Mr. Tyler, who at that time was kept working night and day, was forced to take larger premises, still later a further extension was necessary, and two years ago the business was formed into a limited company, with Mr. E. Bishop as managing director. Mr.

MR. WALTER TYLER.

Tyler, who began to feel the need of rest after so many years strenuous work, was from that date able to entrust a good deal of the management of the business to this gentleman and his co-director, Mr. Tom Palmer, and a week or two ago decided to relinquish the chairmanship of the company, in which, however, he is still largely interested and at whose headquarters he is often to be seen.

Of recent developments, perhaps the most important is the film department, which is under the management of Mr. R. Collier, late of the Walturdaw Co. and Pathé Frères. Tyler's both act as agents for the famous "Eclair" subjects and sell films of their own manufacture, and we were glad to hear that this department has been a steady success.

It was cheering also to hear from Mr. Bishop that he found a greater demand than ever for slides, and more particularly for song slides. "It is my opinion," said he, "that song slides are destined to be one of the biggest features of the business in a very short time, and we are making preparations to publish a large number of sets illustrating popular songs. I think these are particlarly suitable for kinematograph shows, both as breaking the monotony of the pictures, and affording a rest for the eyes.

"There is another departure which has become to my knowledge more and more popular with showmen, and that is the travel lecture accompanied by slides. This also makes a contrast in the programme, besides being cheaper than films. Many showmen give, say, a Trip to Norway accompanied by a short reading, and one man I know uses 50 slides every week which he obtains from us, and which are very popular with his audiences. I think a set of slides to amplify the films will soon be a necessary adjunct to every showman's weekly programme."

"How do you find the hire trade?"

"As far as films are concerned we are not now hirers, thinking it only fair since we took up the sale of films on a large scale to abandon this department, which would have brought us into competition with our own customers. We have also abandoned entertaining, and Mr. Fullagar, when he left us recently, took over all the halls previously controlled by us.

"We, of course, still hire slides, and do so on a larger scale than ever. In my opinion, the use of the lantern is largely on the increase for lecturing and educational purposes, though living pictures have killed it as an entertainer. We have over 60,000 customers on our books, mostly hirers, but of course we can make any slide to order, and just now we are making a feature of announcement slides and have a number of attractive designs with 'Five Minutes Interval,' etc., on them, in stock."

"Any new apparatus?"

"Yes, here is a new model of the Helioscope. You notice we have fitted a back extension, which enables the body to be enlarged when it is desired to use a larger jet, thus losing none of the light, as one does when the jet is of a larger size than usual and comes outside the lantern body. The particular feature of this extension is that it is pushed into the body at will and makes no difference in the size of the lantern when packing.

"Here is another little lantern, which we call the Electroscopic Song Slide Lantern. The body is large enough to take the biggest arc made; but the particular feature—and this, I think, is a complete novelty—is that the front, including the lens, can be swung round, exposing the condenser. This means that in the event of the latter cracking, another can be substituted from the front simply by loosening two screws, instead of having to be put in from the back, which would entail removing the arc, and waiting until the lantern cooled. This arrangement also enables the condenser to be used for lime-light, either with or without colours, as desired.

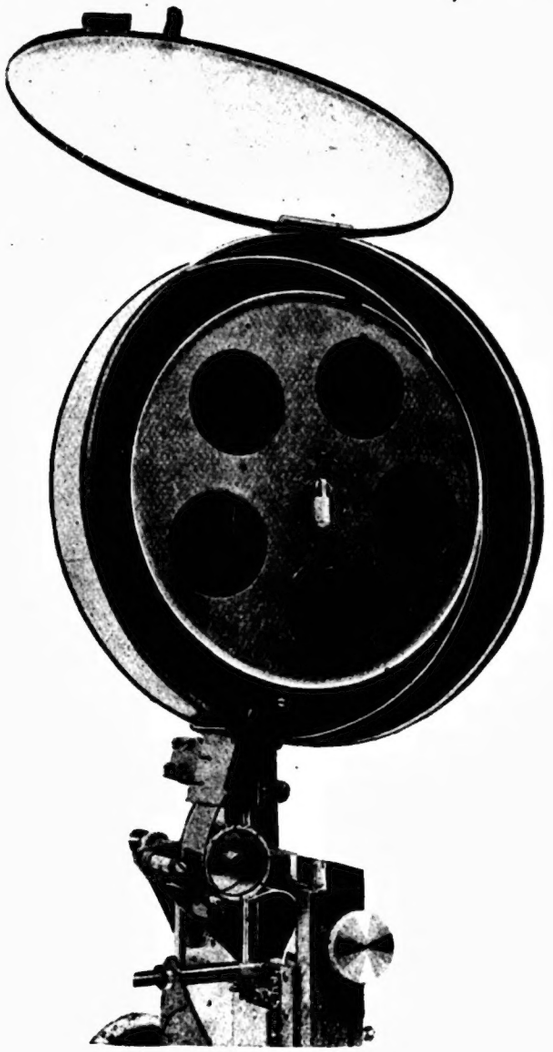
"Another new piece of apparatus is an Oxy-Acetylene Jet, which I claim to be far more economical than the ordinary Oxy-Hydrogen. The mixing chamber is absolutely safe, the light is quite equal to that from the best mixed jet, and only about three feet of oxygen and half-a-pound of carbide is used per hour. The only alteration from the ordinary jet, is that an extra strong spring is required to the regulator."

Both these contrivances are illustrated in Tyler's advertisement, elsewhere.

The Gaumont
Safety Spool and Fire Quenching Device.

There is no subject of more importance to the trade, than the provision of an effectual method of preventing evil consequences from the inevitable danger attendant on the use of an inflammable film substance like celluloid.

There have been many attempts made to render the firing of the film impossible; some of them very good



ones, but none absolutely trustworthy under all conditions The drawback of most of these devices is that while they protect the film while it is actually passing through the gate of the instrument, and under these conditions prevent the destruction of more than one picture space, in the event of the film catching above the gate, say from a loop forming, and coming in contact with the hot lantern, there is nothing to prevent the flame enveloping the whole of the spool, and a serious accident ensuing. It will be remembered that Mr. Walter Reynolds recently drew attention to a fire quenching device, which he stated to be absolutely trustworthy and infallible. Great interest, to our knowledge was felt in this announcement, many letters reaching our office from exhibitors and operators from all over the country. What precise form this instrument took, it is difficult to say, but more recently the same gentleman has extended his approval to another form of fire quenching apparatus, marketed by the Gaumont Co, and this may fairly be presumed to be the best type of device at present on the market. We spent some time at Chrono House experimenting with this device, which consists, as will be seen by the illustration, of a fireproof spool box for either top or bottom reel, and fitted at the point of emergance of the film with a patent quenching device. We can say from our own experiments that this simple form of safety device was amply sufficient to render anything like a serious blaze impossible.

It was quite impossible to ignite the film inside the spool from the outside. In order to see that it was quite safe, a severe test was made by purposely setting alight a large loose loop of film beneath the box. The extinguisher in every case immediately quenched the flames. It is obvious that with this device, in the event of the film catching, the mischief cannot spread beyond the portion contained in the gate at the time, and that leading to the top and bottom spools, and if the safety gate is used not more than one picture space can be burnt. It is no exaggeration to say that the Gaumont Co.'s fireproof spool box does, as it claims, make the use of an iron box unnecessary. It is, at all events, well worth the showman's investigation. Full particulars of the invention, and its price, which is moderate, may be obtained on application to the Company.

TRADE ONLY.

ROBERT RIGBY,

Premier Works,

84 Hatton Garden,

LONDON, E.C.

Manufacturer of
Scientific Instruments.

Russian Iron, Tin Plate and General Metal Work.

Kinematograph and Lantern Work a Speciality.

Telephone No. 11683 Central. Telegrams 'Precinemat' London

ALSO

New John Street Metal Works, Birmingham,

AND

Premier Brass Foundry, Lupin St., Birmingham.

Second-hand Films.

CROSS'S IMPERIAL PICTURES,
60, New Road, Grays Essex.

BARGAIN FILMS FROM HIRE DEPT.

The Lusitania	230	1½d	1	8	9
Sheep shearing	235	,,	1	9	5
The vacuum cleaner	355	,,	2	4	5
A woman's sacrifice	340	,,	2	2	6
The ghost story	230	,,	1	8	9
The mechanical statue	450	1d	1	17	6
The druids sacrifice	310	,,	1	5	10
Poor artiste's Christmas	280	,,	1	3	4
The housekeeper's tea-party	435	,,	1	16	3
The Football Cup final 1908	360	,,	1	10	0
Looking for lodgings	230	,,		19	2
Pompeii, new	220	1½d	1	7	6
Jone's birthday	245	,,	1	10	8
The hero	250	,,	1	11	3
The stolen purse	340	1d	1	8	4
A wet day	275	1½d	1	14	5
Don't go to law	250	1d	1	0	10
The Champagne Harvest	130	,,		10	10
Panorama of Vigo	135	,,		11	3
Skating competition	190	½d		7	11
Ju-Jitsu	450	1d	1	17	6
Ben Hur	450	,,	1	17	6
Life on a reformatory ship	600	,,	2	10	0
Foster parents	620	1½d	3	17	6
The fatal locket	630	1d	2	12	6
Tommy and the glue pot	465	,,	1	18	9
A diabolo tragedy	345	1½d	2	3	2
The mesmerist	500	,,	3	2	6
Little Jim	190	1d		15	10
A Jealous woman	260	1½d	1	12	6
How can I escape?	290	1d	1	4	2
Four year old heroine	450	1½d	2	16	3
Where there's a will there's a way	675	,,	4	4	5
Hop o'my thumb	840	,,	5	5	0
Roof gardens	150	1d		12	6
The hydroplane	185	½d		7	9
Ice cream Jack	515	1d	2	2	11
Jones evening out	345	1½d	2	3	2
Fox hunting	670	1d	2	15	10
Santa Claus revenge	355	1½d	2	4	5
Quit ye like men	350	,,	2	3	9
For Love of Lucy	445	1d	1	17	1
Wreck of the Mary Jane	500	1½d	3	2	6
The arm chair	560	,,	3	10	0
Beautiful Biarritz, tinted and toned	300	2d	2	10	0
The hostage, Pathe, tinted, dramatic	625	,,	5	4	2
The pumpkin race, comic	465	,,	3	17	6
Mother-in-law is a bore, comic, Pathe	445	,,	3	14	2
A cold and frosty morning	370	1½d	2	6	3
A drama in Seville, Pathe	510	2d	4	5	0
Our ice supply	305	1½d	1	18	2
Where's the drummer, comic	495	,,	3	1	11
Little Robinson Crusoe	500	,,	3	2	6
Whaling	450	,,	2	16	3
Save the pieces	330	,,	2	1	3
The boy with second sight, tinted	380	2d	3	3	4
From Grand hotel to big Indian	420	1½d	2	12	6
Baffled bobbies, comic	320	,,	2	0	0
Chinese Industries and people, good	710	,,	4	8	9
Scenes in China, good	575	,,	3	11	11
A trip to Yellowstone Park, tinted	530	,,	3	6	3
The aeronautes first appearance, Pathe, comic	545	2d	4	10	0
Norway, the land of the midnight sun, as new	600	1½d	3	15	0
Through Milan, as new	700	,,	4	7	6
Sherlock Holmes, sensational	700	,,	4	7	6
Railway ride Chamounix	340	,,	2	2	6
India in Paris, new	310	1d	1	5	10
The Juggling fiend, comic	360	,,	1	10	5
A dash for liberty, sensational	750	1½d	4	13	9
A modern naval hero, tinted, sensational	730	1d	3	0	10
Excursion steamer	160	½d		6	8
Bunco steerers	425	,,		17	9
Sanfrancisco panoramas	570	,,	1	3	9
The Kaiser at Portsmouth	190	,,		7	11
Empire day at Sheffield	375			10	0
Salvation Army home Chatham, new	370	½d		15	5
Farewell to Salvationist, new	290	,,		12	1
The tell-tale telephone	250	1½d	1	11	3
The misadventures of Brown	670	,,	4	3	6
Trapped by Pinkertons	760	1d	3	3	4
Pigeon farm California	170	,,		14	2
Logging in Canada	400	,,	1	13	4
A visit to the Zoo, tinted	400	1½d	2	10	0
Falls of Tequeudama	310	1d	1	5	10
Panorama of Lisbon, new	330	1d	1	7	6
On the Swiftsure	500	,,	2	1	8
The working man's Christmas	875	2d	7	6	0
A race for a rose	605	1d	3	15	5
Salvation Army summer camp	470	,,	1	19	2
The athletic daughter	390	1½d	2	9	2
The cousin from abroad	450	1d	1	17	6
An awkward situation	405	,,	1	13	9
A visit to the Mint	860	,,	3	11	8
The magic powder	340	,,	1	8	4
The girl from Montana	900	1½d	5	12	6
The pilot's daughter	650	,,	4	1	3
Troubles on skates	455	,,	2	16	11
A chance shot	380	,,	2	7	6
Mind your own business	300	1d	1	5	0
Wipe your feet	395	,,	1	12	11
When the stormy winds do blow	345	1½d	2	3	2
Troublesome boots	410	1d	1	14	2
The life of a song	260	,,	1	1	8
Falsely accused	555	1½d	3	9	5
The lady Traveller	345	1d	1	8	9
What one small boy can do	420	1½d	2	12	6
The squatter's daughter	525	,,	3	5	8
If William Penn came to life	535	,,	3	6	11
The sorrows of a clown	640	,,	4	0	0
Campbell Bannerman's funeral	160	½d		6	8
Master's tea service	265	1d	1	2	1
Funeral of King of Sweden, new	325	½d		13	7
The Channel Fleet	300	1d	1	5	0
Towing the Suevic's bow	365	,,		10	5
May and December	245	1½d	1	10	8
The fairy godmother, new	140	1d		11	8
My ladies revenge	520	1½d	3	6	3
The masquerade party	530	,,	3	6	3
The blacksmith's daughter	700	1d	2	18	4
Funeral of Campbell Bannerman	278	½d		11	7
Between two fires	264	1½d	1	13	0
The lost brooch	110	1d		9	2
Football Cup final 1908	335	,,	1	7	11
Delhi Durbar	165	,,		13	9
Foxy hoboes	290	,,	1	4	2
The artful dodger	345	,,	1	8	9
The boat race 1908	187	,,		15	7
Curing a jealous wife	360	1½d	2	5	0
The Derby, 1908	270	1d	1	2	6
Another crime	540	,,	2	5	0
Hue and Cry	547	,,	2	5	7
Making the "War Cry"	780	,,	3	5	0
The absent minded professor	490	,,	2	0	10
The spy	485	½d	1	0	3
The little Marquis	615	1d	2	11	3
On foreign service	605	,,	2	10	5
The orphan girl	680	,,	2	16	8
Our relations	130	,,		10	10
The runaway match	290	½d		12	1
The bear hunt	445	1d	1	17	1
The hand of fate	415	,,	1	15	5
Uncle's clock	355	,,	1	6	7
The interrupted outing	347	,,	1	8	11
Creusots steel works	560	1½d	3	10	0
Loves drama	430	,,	2	13	9
The Indian's revenge	795	1d	3	6	3
A friend in need	725	,,	3	0	5
The govenor's invitation	625	,,	2	12	1
The clarionette	110	,,		9	2
The Lord Mayor's show	245	,,	1	0	5
Short sighted Jane	205	1½d	1	5	8
Nurses voyage	335	1d	1	7	11
Life in a flat	525	,,	2	12	1
Buying a motor	700	,,	2	18	4
Nobody works like father	690	,,	2	17	6
Jealousy and madness	595	,,	2	9	7
The brigand's daughter	805	,,	3	7	1
The persevering lover	925	,,	3	17	1
That's not right, watch me	590	1½d	3	13	9
Who kneads the dough	270	1d	1	2	6
Carlo steals the sausages	305	,,	1	5	5
Overdose of love potion	300	1½d	1	17	6
With the fleet	500	1d	2	1	8
The farrier's daughter	765	,,	3	3	9
The farm colony at Hadleigh	500	,,	2	1	8
The river picnic	380	,,	1	11	8
The drunken mattress	715	,,	3	0	0
Jail birds	600	,,	2	10	0
Music hath charms	450	,,	1	17	6
Married for millions	725	,,	3	0	5
Wife wanted	390	,,	1	12	6
Paris students, comic, tinted	577	,,	2	8	1
Olympic games	525	,,	2	3	9
Cast up by the sea	435	2d	3	12	6
The Shaugraun, tinted	700	,,	5	16	8
A fisher girl's wooing	400	1½d	2	10	0
The soldier's wedding	675	2d	5	12	6
Spanish views on postcards, tinted	460	1½d	2	17	6
The foundling, dramatic	830	,,	5	3	0
The haunted hotel	500	2d	4	3	4
Drink and repentance	570	,,	4	15	0
The robber's sweetheart, tinted	755	,,	6	5	10
The gypsies warning, dramatic	285	1½d	1	15	8
The runaway van	340	,,	2	2	6
The stepmother, dramatic	600	,,	3	15	0
The miner's daughter, dramatic	600	2d	5	0	0
Good for evil, dramatic	695	1½d	4	6	11
Baby's misfortunes,	355	,,	2	4	5
Tommy, the tinpot hero	435	,,	2	14	5
The pressing letter, Pathe, comic	396	2d	3	6	0
The King opening Parliament, 1908	170	1½d	1	1	3
Her rival's necklace, tinted	625	,,	3	18	2
Liquid electricity	470	2d	3	18	4
A cheap continental holiday, comic	740	½d	1	10	10
The truants	650	,,	1	7	1
Tilting Military tournament	190	,,		7	11
The boat race, 1907	248	,,		10	4
Pushball	150	,,		4	0
Curing the Blind	140	,,		5	10
Fooled Burglars	70	,,		2	11
Cliff climbing	430			5	0
Black beauty	450	,,		18	9
Motor boat racing	450			15	0
White man's first smoke	500	,,	1	10	0
City man's busy day, damaged	600			5	0
Day in the life of a racehorse, new	210	,,		8	9
10 minutes in the far East, (India)	450	1d	1	17	6
The pony express	880	1½d	5	10	0
The adventuress, tinted & toned	906	2d	7	11	0
Just in time, tinted	540	,,	4	10	0
The servant hypnotist	460	,,	3	16	8
The shrimper, tinted & toned	445	,,	3	14	2
For love of Lucy, comic	455	1d	1	17	11
When the devil drives	390	2d	3	5	0
The Captain's wives, comic	590	,,	4	18	4
Workhouse Granny, facial comic	310	1½d	1	18	9
Saving the colours, dramatic	690	,,	4	6	3
The water babies	955	2d	7	19	2
The smuggler's wife	320	1d	1	6	8
Dr. Dippy's patients	710	,,	2	19	2
A rogues redemption	425	,,	1	15	5
A cheap continental holiday, comic new	740	,,	3	1	8
The golden beetle	165	2½d	1	14	5
Saved by a madwoman, tinted	450	1½d	2	16	3
A child's hate	370	,,	2	7	5
The pretty typist, comic, Pathe	510	2d	4	5	0
May and December, comic	245	,,	1	0	5
Her first cake, comic	300	,,	1	5	0
The useful umbrella, comic	400	,,	1	13	4
The sandwich man, comic	540	,,	2	5	0
The female highwayman, sensational	910	1½d	5	13	9
The mill girl, tinted, sensational	700	,,	4	7	6
The clockmaker's secret, coloured	806	2½d	8	7	11
Bluebeard tinted & toned	760	2d	6	6	8
The fountain of eternal youth, tinted and toned	800	,,	6	13	4
The life of a cowboy, as new	1000	,,	8	6	8
The bellringer's daughter, tinted	775	,,	6	9	2
Catch the kid, comic	265	1½d	1	13	2
Go! Little cabin boy, coloured	806	2½d	8	7	11
Lost in the desert	600	1½d	3	15	0
Black beauty	450	,,	2	16	3
Father buys a lawn roller, comic	560	,,	3	10	0
The parson of Hungry Gulch, dramatic	710	,,	4	8	9
The pied piper of Hamlin	775	2d	6	9	2
The village doctor, tinted	600	,,	5	0	0
The night watchman, coloured	362	2½d	3	15	7
Returning good for evil, tinted	385	2d	3	4	2
The hand of the enemy, tinted	660	,,	5	10	0
A Breton's promise, Pathe, tinted	890	,,	7	8	4
The Witches kiss, coloured	380	3d	4	15	0
Photographic terms, comic	200	½d		8	4
His first row, comic	330	1½d	2	1	3
The Pearl fisher, coloured	528	3d	6	12	0
Bet that didn't come off, comic	285	1½d	1	15	8
Father buys a ladder, comic	570	,,	3	11	3
The missing legacy, romantic	420	,,	2	12	6
Train ride through the Rockies	450	,,	2	16	3
It's never to late to mend, dramatic	450	,,	2	16	3
The Lone highwayman, dramatic	740	2d	6	3	4
The Hooligan idea, comic	365	1½d	2	5	8
All for nothing, comic	265	,,	1	12	2
Burglar's midnight surprise, comic	440	2d	3	13	4
Poor Pa's day out, comic	380	1½d	2	7	6
The Burglar and the girls, comic	300	1d	1	5	0
The "Gladiator"	240	1½d	1	10	0
A Would be hero, comic	310	,,	1	18	9
Oh! that hat, comic	300	,,	1	17	6
Sealed Lips, dramatic	300	,,	1	17	6
The embarrassing purchase, comic	500	,,	3	2	6
Only a limerick, comic	350	,,	2	3	9
The Gamekeeper's dog, sensational	460	,,	2	17	6
Toyland, comic	350	½d		14	7
The Milliner's dream, trick	340	2d	2	16	8

Our representative will call on buyers in and around London with any films.

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Good Joke	545
Horrible Adventure	626
Innkeeper's Wife	445
Institute of Beauty	230
It's not the cowl that makes the friar	314
Kindhearted Gentleman	248
Lost a pretty little dog	314
Making charcoal	510

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Right to live	460
Sacrifice	445
Sailor's practical jokes	397
Even a worm will turn	375
Quarter day episode	300
Fun in a Studio	190
May and December	245
Father's picnic on the sands	256
Only a Limerick	350
Sandwich Woman	330
Satan at Play	660
Saumur Horsemen Crossing River	362
Slate Industry	412
Slave's Hate	412
Up-to-date Removal	346
Elephant at the Picnic	170
Relieving Lightships	470
Two Young Scamps	170
March Winds	270
The Old Homestead	240
Twix love and duty	445

Should you require any Film not listed, Enquiries Solicited. WE DO NOT HIRE.

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	Ft.	s.	d.
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Honeymoon in 3 classes	122	10	0
After the Holidays	143	12	0
A Wet Ride	50	4	2
A Young Photographer	64	5	4
A Monkey's Tricks	125	6	6
Characters from Dickens	132	12	0
A Soldier's Romance	264	1 0	0
The other side of the Hedge	95	7	6
Fly-papers	72	5	0
Hanging the Misletoe	88	6	6
Indian Baby's Bath	76	6	0
A Den of Thieves	410	1 14	2
The Wrong Box	92	6	6
French type of Faces	145	12	0
Tramp, Woman and Bike	96	8	0
Launch of Newquay Life-boat	145	12	6
Giant's Causeway	114	7	6
The Deserter	514	3 15	0
Attack on a Motor Car	290	1 1	0
Hello Grinder	180	17	6
Loves Themometer	98	10	0
The Poisoned Fowl	180	17	6
The Magic Sword	180	17	6
This side up with care	330	1 0	0
Satan at Play	660	2 5	0
How to cure a Cold	550	2 0	0
Early round of the Milkman	350	1 10	0
My Suffragette Wife	260	1 2	6
Why Jenkins Wore the Blue Ribbon	378	1 12	0
Gibelotts Hotel	264	1 5	0
Serving a Summons	190	15	0
The Witches Secret	235	1 2	6
Forward with the Band, coloured	240	2 0	0
The Witches Secret	240	1 2	6

LOUIS D. DICKSON,
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The Disturbed Wedding Party, comic	425	1 d
Dairy Farming	275	1 d
Snap-shots in Brittany	250	¾d
Ruins of Pompeii and Versuvius in Eruption	157	¾d
Adventures of a £100 Banknote, comic	600	1 d
The Pierrots Grief, trick	180	1 d
Hot Chestnuts, comic	130	1 d
An Angler's Dream, comic	130	1 d
The Sailor's Wedding, dramatic	525	1½d
Two Little Waifs, dramatic	500	1½d
Grandpa's Revenge, dramatic	200	1½d
Victoria Falls, Urban's	400	1½d
Runaway Motorcar, comic	330	1½d
A Trip to Niagara, Pathe	610	1½d
Friendship better than Riches, partly coloured	445	£3
Kidnarped, comic	250	1½d

Are you looking for Bargains?

All WALTURDAW Goods advertised this week are Bargains, but these are SPECIAL BARGAINS.

Subject.		Con.	Ltg.	Price.
Prince in India		new	410	1 d
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Life on Shipboard		,,	530	1½d
Who's taken my Parcel		,,	320	2 d
Tale of Jealousy		,,	500	2 d
Mistletoe Bough		,,	506	2 d
Pied Piper of Hamlyn		,,	773	2 d
Race for a Husband		,,	400	2 d
Limburger Cheese		,,	500	2 d
The Love Potion		,,	300	1½d
Among the Palm Groves		,,	168	1 d
Bird Nesting		,,	300	2 d
Disturbing his Rest		,,	350	2 d
Animated Pillar Box		,,	350	2 d
Water Babies, (Christmas story)		,,	755	2 d
Wreck of the Mary Jane		,,	750	2 d
Police Dogs of Paris		as new	750	2 d
Modern Pirates		,,	550	2 d

Subject.	Con.	Ltg.	Price.
Fox Hunting	,,	600	2 d
Nobbling the Favourite	new	550	2 d
Hours of a fashionable Woman	,,	465	2 d
Xmas Miracle	,,	285	2 d
Portraits for nothin	good	130	1 d
Releasing 2 000 Pigeons	,,	130	1 d
Our Farm Yard	,,	150	1 d
Late for Work	,,	150	1½d
Mother's Birthday	,,	150	1 d
Stolen Pig	,,	170	1½d
I'll fetch the Bread	as new	350	,,
Duck Hunt...	good	130	,,
Handcuff Mystery	new	550	1 d
Letters which speak	good	350	1½d
Uncle Tom's Cabin	,,	350	,,
Grand Review, Greece	,,	480	,,
The Starvlings	as new	500	2 d
Tommy's Trousers	good	130	1 d

Subject.	Con.	Ltg.	Price.
In the Stocks	new	130	1½d
Our Lodger	good	100	1 d
Greedy Cat	,,	80	1 d
Why Baby Caught Cold	new	150	1½d
Stolen Bicycle	good	200	,,
The Pride of the Italian Cavalry	,,	320	,,
Tunny Fishing at Catalina	as new	300	2 d
Interrupted Picnic	good	200	1 d
Weary Willie, Tired Tim	,,	450	1 d
Village Fire Brigade	,,	300	1 d
Busy London	,,	160	1 d
Dog and Pipe	,,	130	1 d
Strange Engagement Banquet	,,	150	1½d
Price of a Dinner	,,	200	1 d
Anarchist and Dog	new	245	1½d
Between 1 & 2 a.m.	,,	367	2 d
Boys will be Boys	,,	395	2 d
Towards the Moon (Christmas story)	new	475	3 d

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WANTED—Operator for lime and electric. State lowest terms, WATSON, 10 St. James St., Burnley.

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WANTED TO SELL, Kinematograph complete with 2000 candle power jet, or fitted with arc lamp, resistances, etc. A great bargain. Offers to BROWNING, Denholm, Gt. Eastern Avenue, Southend-on-Sea.

WANTED Bioscope to Hire for a few weeks. State terms and particulars to WAKELEY, 45 Adelaide Road, Hampstead, N.W.

WANTED TO BUY, Bioscope Outfit, must be good and cheap for cash, ap proval.—CHARLES, 10 Cornwall Road, Stroud Green, N.

PRIMUS MATOGRAPH for Sale, excellent condition, Lantern and Cine Lenses, 3 spools, in travelling case complete. Howarth, Market St., Chorley

WANTED, Operating Box and Arc. 118 Sinclair Road, Kensington, W.

KINEMATOGRAPHS. All makes supplied, lowest cash and part credit terms or will exchange old machines for new up-to-date models. Splendid new illustrated list sent post free on receipt of 6d. deposit (returnable). The Service Co., 292 High Holborn London.

WANTED—A De Bree Perforator; also Cheap Printer, good condition. The Artograph, Central Film Exchange, 8, New Compton Street, Charing Cross Road, W.C.

HUGHES' Imperial Bioscope Outfit, as new, also Arc Lamp (resistance any voltage to 250), high pressure jet and Regulator, switch, cables, spools, ready for use in box with strut legs; also new Iron house. All to go cheap. Box 6B, Weekly Omce Tottenham Street. W.

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TYLER'S Weekly Clearance List of Films. Great bargains free on receipt of post card. **Walter Tyler, Ltd.,** 48, Waterloo Road, London, S.E.

10,000 FEET of Films, good subjects, to clear.—ROWBOTTOM & HOPE 407 Collyhurst Road, Manchester.

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SONG SLIDES on Hire, American & English, largest selection, mod-rate terms.—**Walter Tyler, Ltd.,** 48, Waterloo Road, London. Lists Free.

WANTED, Second-hand Comic Slides, must be cheap and good condition.—J.C., Box 177, WEEKLY OFFICE, Tottenham St., London, W.

BARGAINS. We have about 2,000 Lantern Slides to clear at 3d. Views religious &c., 30 Lantern Lenses 4/6 worth 12/6, 1 dozen Cine 7/6 worth 20/-, 2 Arc lamps 25/- Resistance 27/-6. The Artograph, Central Film Exchange, 8, New Compton Street, Charing Cross Road, W.C.

MISCELLANEOUS.

BIOSCOPE, GLASGOW is the Telegraphic Address of the GAUMONT SCOTTISH FILM BUREAU, 142 Trongate, Glasgow, where every trade requisite it always in stock, for Sale or Hire. First-class programmes a speciality.

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You will be pleased to hear that the films we recently advertised in K. & L. WEEKLY could have been sold several times over. It is the best medium for sale it has been our lot to come across.

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BLAKE'S CINEMATOGRAPH, BEDFORD.

New Companies.

FILAMENTOPHONE CO., LTD.—October 10th. £1,500 in £1 shares. 4, Booth Street, Manchester.

BRITISH BIOSCOPE CO., LTD.—Registered September 30th. Bioscope exhibitors, 263, East India Dock Road, E. Partnership for 10 years from July 1st, 1908. General partners: E. Cramphorn, 52, Shelly Avenue, East Ham; H. Pearce, 55, Barking Road, West Ham; H. S. Pearce, same address; C. A. Fishlock, 514, High Street, Manor Park, E.; J. M. Edwards, 3, Market Parade, Green Street, Forest Gate; F. Pearce, 55, Parking Road, West Ham; and S. Pearce, 25, Dewberry Street, Poplar, E. Limited partner: Florrie Pearce, 55, Barking Road, West Ham, contributing £6 5s. in cash.

The working classes of many of the Continental cities seem to have gone kinematograph mad, for the time being at least; but, so far, we in this country, have been modest in the development of the independent kinematograph show. However, the company promoter sees an opportunity. It is announced to-day that Mr. Roland G. Hill has accepted the chairmanship of the Electric Theatres (1908), Limited, a company recently formed, with a capital of £50,000, with offices at 20, Bedford Street, Strand, W.C, for the purposes of opening kinematograph theatres throughout London and the provinces.—*Pall Mall Gazette.*

The Artograph Co.,

8, New Compton Street, London, W.C., have thoroughly established themselves as dealers in cheap, new and second-hand films. It is astonishing to see the stock they keep, and the wonder is where all the films come from at the prices. Those in want of cheap goods in the picture line cannot do better than write for a list, as they can be accommodated with films from the incredible price of a halfpenny a foot upwards. They have some special bargains at the present time, as a perusal of their lists upon another page will amply prove.

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